

**Listening to Audio-Recorded Speech in a
Foreign Language.**

**An Investigation of Playback Behaviours as
Overt Strategies**

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— Volume 2 of 2 —

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Thesis submitted for the award of the degree of Doctor in Philosophy
University of Newcastle upon Tyne, Language Centre, May 2001.

Appendices

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2. Transcripts and translations of the recordings used

2.1. Recording A1 - Transcript and translation

Spanish transcript

- Hola, ¿Cómo te llamas?
- Hola. Me llamo Miguel.
- ¿Y qué estudias?
- Estudio ingeniería de telecomunicaciones.
- ¿De dónde eres?
- Soy de Barcelona.
- ¿Y qué cosas te gustan a tí?
- Me gusta bailar —salsa, principalmente—, eh... la televisión, los satélites y los ordenadores.
- ¿Y cuando termines los estudios, qué quieres hacer?
- Quiero viajar por el mundo por una temporada, para conocer otras culturas.
- ¿Qué regiones del mundo?
- Me gustaría mucho conocer... Japón, Australia, y Estados Unidos, principalmente.
- Bueno pues, muchas gracias. Que tengas mucha suerte, Miguel.
- Gracias.

English translation

- Hello what's your name?
- Hello, my name is Miguel.
- What do you study?
- I study Telecommunications Engineering.
- Where do you come from?
- I am from Barcelona.
- What sort of things do you like?
- I like dancing (especially salsa), television, satellites and computers.
- What would you like to do when you finish your degree?
- I would like to travel around the world for some time, to learn about other cultures.
- What parts of the world?
- I would very much like to know... Japan, Australia and the United States, mainly.
- OK. Thank you very much, Miguel. Good luck then.
- Thank you.

2.2. Recording B1 - Transcript and translation

Spanish transcript

- Doctor, mire, tengo un problema muy grande.
- Bueno a ver, dígame qué le pasa.
- Pues mire usted, que es que yo como mucho.
- Pero bueno, eso no es ningún problema. Todos comemos.
- No sí, pero es que yo como mucho... mucho.
- Pero... bueno, mujer, tampoco es para preocuparse.
- No es que estoy muy gorda.
- Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o no comer entre comidas?
- ¿No comer? No comer no, no no no. No comer no puedo.
- Pero tiene que hacer un esfuerzo, tiene que intentarlo, tiene que programarse y decir "No voy a comer entre comidas".
- Sí... bueno, yo procuro no comer, no comer entre comidas, pero es que el ejercicio no puedo. No puedo hacer ejercicio.
- Bueno. Normalmente ¿qué, qué suele hacer por la mañana?
- ¿Por la mañana? ¡Desayunar!
- Bueno, pero.. ¿Qué desayuna?
- Pues desayuno, pues tostadas, magdalenas, huevos, salchichas...
- Bueno, bueno bueno... pero ¿no se da cuenta que todo eso tiene muchas calorías y engorda muchísimo?
- Sí, bueno, pero... pero me han dicho que si hago ejercicio puedo comer.

English translation

- Doctor, I have a big problem.
- Right, tell me what's wrong.
- Well, I eat a lot you see.
- But that's not a problem. We all eat.
- Well yes, but I do eat... quite a lot.
- I see, but there's no need to worry so much about it.
- But I am very fat.
- Right. Have you ever tried some exercise and not eating between meals?
- Not eating? Not eating? No no no. I can't give up eating.
- But you've got to make an effort, you've got to try, you've got to program yourself and say: "I'm not going to eat between my meals".
- Well, I try not to eat, no to eat between my meals, but I just can't do any exercise. I just can't.
- What do you normally do in the morning?
- In the morning? I eat my breakfast!
- Yeah OK, but what do you eat for breakfast?
- I eat toasts, buns, eggs, sausages...
- All right, all right, all right... But don't you realise that all that has got a lot of calories and is terribly fattening?
- Well, yes... but I've been told that if I do enough exercise I can afford to

- ¿Usted qué ejercicio me recomienda?
- Bueno, pues lo que tendría que hacer es hacer mucha natación.
- Ah, eso me gusta. Me gusta mucho la natación.
- Y de vez en cuando, ir a correr. Por lo menos una vez a la semana.
- Mire, correr no me gusta. Porque correr hace sudar, hace sudar. A mí me gusta nadar, pero el problema es que hace mucho frío en invierno.
- Bueno, pero también hay piscinas que están cubiertas.
- Sí, sí eso sí, pero salgo con el pelo mojado.
- Bueno, pero lo puede secar antes de salir. Además el sudar siempre viene bien.
- Entonces... ¿usted cree...? ¡No no, sudar, sudar no quiero! Sudar... la piscina sí, pero sudar no quiero.
- Bueno, lo que tendría que hacer es venir a mi clínica privada. Entonces ya le daríamos unas tablas, y por un módico precio podría adelgazar diez kilos en una semana.
- ¡Diez kilos en una semana!
- Sí. Es una técnica revolucionaria traída del Japón. Y nadie lo tiene más que nuestra clínica privada.
- ¿Y usted me garantiza que yo en una semana [pierdo treinta kilos]?
- Por supuesto señorita, por supuesto, no lo dude..
- Bueno y, y ¿cuánto cuesta el tratamiento?
- Bueno. Eso habría que hablarlo. pero en principio el tratamiento de una semana podría salirle por unas
- eat. What sort of exercise would you recommend?
- You should do a lot of swimming.
- Ah! I like that. I love swimming.
- And every now and then, go jogging. At least once a week.
- Oh, I don't like jogging. Jogging makes you sweat, it makes you sweat. What I like is swimming, but the problem is, it's very cold in Winter.
- Yes, but there are also some indoor pools..
- Of course, but my hair is wet when I get out.
- True, but you can dry it before you leave. Besides, it's always good for you to sweat a bit.
- So... you think...? No no! I don't, I don't want to sweat! I don't mind the swimming pool but I don't want to sweat.
- OK. What you should do is come to my private clinic. Then we would give you a workout and for a reasonable fee you would be able to lose ten kilos in a week.
- Ten kilos in one week!
- That's right. It's a revolutionary technique from Japan. And our private clinic is the only one to offer it.
- And you can assure me that in one week [I would lose thirty kilos]?
- Of course madam, of course.
- And... how much does the treatment cost?
- Well, that's something we would need to discuss, but normally a week's treatment could cost you

- | | |
|---|---|
| cincuenta mil pesetas. | around 50 000 pesetas.. |
| —¡Cincuenta mil pesetas! | —50 000 pesetas! |
| —Pero merece la pena, yo se lo garantizo. | —But it's well worth it, I assure you. |
| —Bueno, lo pensaré. Muchas gracias. | —All right. I'll think about it. Thank you. |
| —Bueno. Hasta otra. | —OK. See you next time. ("another" time) |

2.3. Recording C1 - Transcript and translation

Spanish transcript

—Bueno pues, me llamo Mario Cabrera, tengo venticuatro años, vivo en Ramblilla de la Caleta, número cuatro, de Salobreña, provincia de Granada.

—¿A qué te dedicas?

—Pues... me dedico a varias cosas. El trabajo que más me gusta de los varios que ejerzo es el de presentador en Telemotril.

No es exactamente tampoco presentador, porque los tres presentadores que estamos aquí tenemos que hacer un poco de redactores, un poco de periodistas, y también supervisar el montaje de las noticias que nosotros conseguimos.

Entonces, hasta ahora me he dedicado a ello por las tardes, y por las mañanas he estado yendo a un estudio de arquitectura, trabajando como delineante.

Haciendo proyectos de hoteles, urbanizaciones y demás ¿no? Esa es mi profesión.

Lo que ocurre es que un día se presentó la oportunidad de trabajar aquí en Telemotril, apareció un anuncio, se buscaban presentadores, y yo llevaba viviendo aquí mes y medio, y pensé que bueno, que porqué no probar ¿no?

English translation

—Right. My name is Mario Cabrera, I am 24, I live in Ramblilla de la Caleta, nº 4, Salobreña, in the Granada province.

—What is your occupation?

—Well, I do several things. The job I like the most among the ones I do is presenter at Telemotril.

It's not exactly presenter either. The three presenters who are working here also have to do some work as script writers, as journalists and also to supervise the editing of the news we bring back.

So up until now I've been doing that in the afternoons, and in the mornings I've been going to an architect's office, working as a draftsman.

I do projects for hotels and new developments, that sort of thing. That's my job.

What happened is that one day there was a chance to work here in Telemotril. I saw an advertisement. They were looking for presenters. I had been living here for a month and a half and I thought... well why not

Así que me presenté y me llamaron.
Entonces, pues aquí estoy, trabajando
como presentador.

—¿De dónde eres?

—Yo soy de Madrid.

—¿Cómo, cómo es aceptado un
madrileño aquí en Motril?

—Pues esa era una de mis principales
inquietudes cuando llegué aquí a... a
Motril ¿no? Bueno, cuando llegué a
Telemotril, quiero decir.

Porque pensaba que, puesto que no
tengo el acento de aquí y se pretendía
hacer una televisión local, pues a lo
mejor precisamente el tener un acento
diferente me apartaba ¿no? o me
descalificaba para, para trabajar como
presentador.

Pero los madrileños, los madrileños son
bien aceptados en Motril. O sea, quizá
porque son una gente... (los motrileños)
son una gente hospitalaria y aceptan
bien a todos los forasteros,

...o quizá también porque Madrid, por ser
la capital de, de España y por estar... un
poco el eje de todas las actividades
pues, económicas y demás, pues se
proyecta a gran escala fuera de Madrid
¿no?

Entonces... no se ve a un Madrileño
como a un extranjero, prácticamente la
gente te asume o te admite como si
fueras casi casi de aquí.

try, right?

So I applied and I was called.

So here I am working as a presenter.

—Where are you from?

—I come from Madrid.

—How is a Madrileño accepted here
in Motril?

—That was precisely one of my main
concerns when I arrived in Motril..
Well, I mean when I arrived at
Telemotril.

Because I thought that, since I don't
have the local accent and they were
trying to make a local television,
maybe having a different accent
would precisely set me apart,
disqualify me for working as a
presenter.

But Madrileños, Madrileños are well
accepted in Motril. Maybe because
they are (Motrileños are) hospitable
people and they readily accept all
outsiders,

...or perhaps also because Madrid is
the capital of Spain, and because it is
at the centre of all economical activity
and so on, maybe it projects itself on
a large scale outside Madrid, you
see.

So a Madrileño is not seen as a
foreigner, virtually people accept you,
integrate you almost as though you
were from here.

2.4. Recording A2 - Transcript and translation

Spanish transcript

- Hola, ¿cómo te llamas?
- Me llamo Luis Miguel.
- ¿Y a qué te dedicas?
- Estoy estudiando un doctorado en economía, aquí en la universidad de Newcastle.
- ¿Y tú de dónde eres? Tú no eres español ¿verdad?
- No. Yo soy mexicano, pero vengo de una ciudad que se llama Acapulco.
- Ah sí. ¿Dónde está Acapulco?
- Está en la costa de México. Es un lugar turístico muy conocido.
- ¿Y me puedes hablar de lo que te gusta, de tus aficiones?
- Bueno, tengo básicamente tres cosas que me gusta hacer en mi tiempo libre. Me gustan deportes, me gusta la música, me gusta también la pintura moderna.
- Estás haciendo un doctorado ¿no?
- Sí, así es.
- Cuando termines el doctorado ¿qué quieres hacer?
- Tengo un trabajo en México, en la universidad.
- Ah, pues nada, pues que tengas mucha suerte.
- Muchísimas gracias.

English translation

- Hello, What's your name?
- My name is Luis Miguel.
- What is your occupation?
- I am studying for a Ph.D. in Economics, here at Newcastle University.
- And where are you from? You are not Spanish are you?
- No. I am Mexican, but I come from a city called Acapulco.
- Oh yes. Where is Acapulco?
- It's on the Mexican coast. It's a very well-known tourist resort.
- And could you tell me about what you like, your interests?
- Well basically I have three things that I like to do in my spare time. I like sports, I like music, I also like modern paintings.
- You are doing a Ph.D. aren't you?
- Yes that's right.
- When you finish your Ph.D., what would you like to do?
- I've got a job in Mexico, at the university.
- Oh right, ok. Good luck then.
- Than you very much.

2.5. Recording B2 - Transcript and translation

Spanish transcript

- ¿Hola? Hola, buenas noches.
- Sí, hola, hola. Dígame, ¿quién es?
- Hola eh, mira. Si no te importa, me gustaría no decir el nombre, pero bueno, me puedes llamar Jose.
- Bueno de acuerdo, Jose. Dinos, eh... ¿Tienes algún problema?
- Bueno, mira, sí. Es que soy un chico que... que estoy muy solo. Vivo en un pueblo muy pequeñito y ... y bueno, no tengo amigos y... bueno, la verdad, tenía, tenía una amiga hace... hace tiempo pero... pero bueno, lo tuvimos que dejar.
- Bueno, vamos a ver. Está aquí con nosotros en el estudio la doctora María Perejil, que es experta en estos asuntos. Vamos a ver María, ¿qué opinas?
- Hola. Hola Jose.
- Hola.
- A ver, ¿entonces dices que tenías una amiga?
- Sí. y... es que es una historia muy larga, pero esta amiga... bueno es que en el pueblo somos muy pocos
- ...y... y la verdad que esta chica antes que, que... antes de empezar a salir conmigo salió con todos los del pueblo.
- Y... bueno, somos pocos en el pueblo, pero es que antes que conmigo estuvo con todos
- y claro, después me dejó por... el hijo del carnicero.
- Bueno, bueno, vamos a ver. Mira, entonces lo que tú tienes que hacer

English translation

- Hello? Good evening.
- Oh hello, who is it?
- Hello. Look, if you don't mind, I'd rather not say my name, but you can call me Jose.
- OK, Jose. Tell us, em... Have you got a problem?
- Well you see, I am a guy who... I'm feeling very lonely. I live in a very small village and... well, I have no friends.. well actually I used to have a girlfriend some... some time ago but... but we had to split up.
- OK, let's see. Here with us in the studio is Dr. María Perejil who is an expert in these matters. Tell us, María What do you think?
- Hello. Hello Jose.
- Hello.
- Right, so you say you used to have a girlfriend?
- Yes, it's a very long story, but this friend... well there are very few of us in the village ..
- ...and in fact this girl, before... before she started going out with me she had been out with every man in the village.
- And... well there aren't many of us in the village but before me she had been with all of them
- and of course after that she left me for... the butcher's son.
- Right. Right let's see.OK what you need to do then is find an agency,

es encontrar una agencia, pero una agencia que sea seria. ¿Sabes?

Tenemos un servicio nosotros de, de... de consejo para personas como tú, y entonces te podemos garantizar, pues que... que vamos a darte todas las garantías para que tú encuentres la persona más apropiada.

—Sí pero tengo un problema además, que este pueblo es muy pequeño y yo no sé... eso de las agencias... yo no entiendo.

...y además, yo todo el día estoy con las ovejas y las cabras, y ... y lo que le pasó a mi amiga, a la Beatriz, pues que no quería estar conmigo y con las cabras y las ovejas todo el día.

—Bueno mira, lo de las cabras, pues a mí me parece muy honroso que estés trabajando con las cabras, porque si no ¿de dónde sacaríamos nosotros el queso de cabra?

Pero lo que, lo que tú tienes que hacer entonces si no te interesa la idea esta de las agencias es irte al, al baile del pueblo de al lado.

—Sí, sí pero...

—Hay pueblos alrededor ¿no?

—... mire doctora, es que yo aún la amo, yo la quiero y, y aunque sé que ha estado con todos los del pueblo y que no me quiere y que me ha dicho que no me quiere ver, yo aún la quiero.

—¿Ella te ha dicho que no te quiere volver a ver más?

—Sí. Eso me dijo.

—¿Y ella ahora dónde está?

—Está con el hijo del carnicero.

—Bueno mira, yo creo que la tienes

but a serious agency. You know?

We have a service for... for counselling people like you, and we can guarantee, that um... we are going to give you all the guarantees so that you find the most suitable person.

—Yes, but I have a problem too, this is a very small village and I don't know... that business of agencies... I don't really understand,

...and also I spend all day with sheep and goats, and... and what happened with my friend, Beatriz, is that she didn't want to stay with me and with the goats and with the sheep all day.

—Well look, as for the goats, I personally think it is very honourable of you to be working with goats, because where would we get our goat's cheese otherwise?

But what you need to do then, if you don't like the idea of agencies, is go to the dance in the village next door.

—Yes but...

—There are other villages around aren't there?

—... but you see doctor, I still love her and, and even though I know that she's been with every man in the village and that she doesn't love me and she's told me she doesn't want to see me again, I still love her.

—Did she tell you she didn't want to see you anymore?

—Yes. That's what she said.

—And where is she now?

—She's with the butcher's son.

que olvidar ¿eh?

Yo sé que es difícil para tí, pero yo pienso que tienes que superar esto y... y estoy segura de que hay montones de chicas en los pueblos vecinos, deseando conocerte.

Y además ¡seguro que les gusta el queso de cabra!

—Es que ahí está el problema: que no hay chicas en los demás pueblos.

—Estoy segura de que, de que hay alguna chica por ahí que... que se interesaría por tí.

Y si no, pues ya te digo, tenemos esta agencia estupenda que te puede conseguir la... la mujer de tus sueños, porque tenemos contactos con todos los pueblos de España.

—Ah bueno, pues eso sí que estaría bien. ¿Y qué tengo que hacer para contactar con la agencia?

—Pues nada, nos mandas tu nombre y dirección a... ¿estás a... estás...? cuando terminemos de hablar no cuelgues, que van a tomar... la señorita va a tomar tu nombre y dirección y ya te dará... te dará los, los datos.

—Ah, pues eso estaría muy bien, porque lo que necesito ahora es una buena mujer.

—Estupendo, pues no te desanimes ¿eh?

—Vale, muchísimas gracias, doctora.

—De nada, Jose.

—All right. I think you must forget her OK?

I know it's difficult for you, but I think you 've got to overcome that feeling .. and I'm sure there are loads of girls in the neighbouring villages,eager to meet you.

And I'm sure they even love goats cheese!

—Well that's the problem: there are no girls in the other villages.

—I'm sure there is... there is a girl out there who... who would be interested in you.

Otherwise, as I told you, we have this excellent agency which can find you the... the girl of your dreams because we have contacts in all the villages throughout Spain.

—Oh good, that would really be great. And what do I need to do to contact the agency?

—Nothing. Just send us your name and address... .. ¿are you... are you...? When we finish talking don't hang up, they will... the lady will take your name and address and she'll give you... she'll give you all the details.

—Oh, that would be really great because what I need now is a good woman.

—Smashing. Don't give up then. OK?

—OK. Thank you very much, doctor.

—Not at all, Jose.

2.6. Recording C2 - Transcript and translation

Spanish transcript

—¿Tú eres maestro, no?

—Yo soy maestro, sí.

—¿Qué alumnos tienes? Tienes adultos, me han dicho.

—Efectivamente. Ya estás bien informada. Estoy en un centro de educación permanente de adultos.

En realidad, la educación de adultos está pensada para aquellas personas mayores que en su momento no... no pudieron acceder a los estudios,

...por su situación... digamos... económica... deficiente, o porque en su momento, a pesar de tener una buena situación económica sus familiares, no quisieron estudiar.

Entonces esa es la... la primera finalidad que tenía la educación permanente de adultos.

Pero hoy estamos viendo por la propia experiencia de que hay muchos alumnos de básica con 15 ó 16 años que son alumnos difíciles en sus colegios de básica

...y malos alumnos por... no nos vamos a meter en las razones que serían largas de analizar, pero alumnos que salen rebotados de sus centros de estudio.

Y entran en este centro de adultos, con lo cual... hablar de adultos propiamente dicho no es que sean muy adultos, porque son eh... jovencitos y jovencitas de 15, 16, 17 años.

—Y estos alumnos ¿qué... qué asignaturas les ... les impartes?

—Asignaturas fundamentales, pues eh.... matemáticas, ciencias naturales, lengua española, lengua gallega, lengua inglesa, y ciencias sociales creo

English translation

—You are a school teacher aren't you?

—I am a teacher yes.

—What students have you got? I have been told you have adults.

—Indeed. You are well informed. I am in a centre of continuing education for adults.

In fact, adult education is intended for those older people who in their time could not..... could not have access to education,

...due to their situation, let's say their poor economical means, or because in their time, in spite of their family having a good economical situation, they did not want to study.

So that is the... the first goal of continuous education for adults .

But now we can see from our own experience that there are many students from primary school, aged 15 or 16, who are difficult pupils in their middle schools,

...and bad pupils because... let's not go into the reasons because they would take long to analyse, but pupils who are excluded from their centres.

And they come to this adult centre, so you see... we can't really talk about proper adults, they are not really adults, because they are young boys and girls aged 15, 16, 17.

—And these pupils, what... what subjects... do you teach them?

—Core subjects, hum.... mathematics, natural science, Spanish language, Galician language, English language, and social sciences I think that's the

que es la que me falta.

Es decir, tres idiomas: lengua española, lengua gallega, lengua inglesa, matemáticas, ciencias naturales y ciencias sociales.

Son las asignaturas básicas. Lo que se busca es complementar su educación, que muchas veces es deficiente (por muchas razones, no vamos a echar culpas aquí a nada en concreto).

Entonces lo que tratamos es de encauzarlos de alguna manera a aquellos que todavía pueden encauzarse para seguir estudios

(ya sean en educación general... --perdón-- en formación profesional, o algunos alumnos que incluso vienen con una sola asignatura o dos de la básica)

...para que terminen el graduado escolar y puedan seguir su rumbo en... por ejemplo estudiando el bachiller.

Y si no, pues que tengan un camino de principio para... defenderse en la vida.

one I was missing out.

That is, three languages: Spanish language, Galician language, English language, mathematics, natural science and social sciences.

Those are the core subjects. What we try to do is complement their education, which is often deficient (for many reasons, let us not apportion blame to any particular cause).

So what we try to do is get them on track somehow, those who still can get on track to continue their studies

(whether it is in general education.... -sorry- in job training, or even some students who come with only one subject or two from their primary school)

...so that they can finish their school qualifications and continue their course... say for instance to A-level.

And if not, then they should have a starting point to... manage in life.

2.7. Recording D - Transcript and translation

Spanish transcript

Ayer estaba con mis amigos celebrando el fin de carrera de una de mis amigas que se graduaba como médico y eran sobre las ocho de la tarde y estábamos en su casa.

Estábamos celebrando con sus padres con el resto de los amigos, cuando de repente, llaman a la puerta,

esta amiga abre la puerta y era mi vecina que había ido a buscarme (sabía que estaba allí)

porque para decirme que me habían robado la casa, o que me la estaban robando.

Así que yo me quedé todo de una pieza, me quedé de piedra y no sabía qué hacer, ni cómo reaccionar,

pero bueno por lo menos cuando ya vi que, que ella estaba aquí en casa, y ya me había dicho que la policía había llegado, y por lo visto no había sido nada grave,

ya me tranquilicé un poco, me puse los zapatos y me llevó.

Me llevó otra vez a casa, a mi casa. La policía estaba fuera, esperándonos.

Y muy amable, el policía me dijo: "Bueno, abre la puerta. ¿Es tuya la casa? —Sí sí.

—Abre la puerta y ya entro contigo para por si acaso, por si las moscas, no vaya a haber alguien que esté detrás de las puertas o escondiéndose."

Entonces entramos, ya me había dicho el policía que habían roto la puerta de atrás, la puerta de, del jardín.

Así que efectivamente, la puerta no estaba allí, estaba totalmente rota, los cristales todo por el, todos los cristales por el suelo,

y por suerte no habían entrado. Por lo visto, fue gracias a la alarma.

Y bueno, con eso ya llegó la policía, y llegué yo a continuación, me tomaron los datos y eso fue todo.

Por suerte se quedó todo nada más que en un susto.

English translation

Yesterday I was with my friends, celebrating the end of degree of one of my friend's, she was graduating in medicine and it was about eight p.m. and we were at her house.

We were celebrating with her parents, with the rest of her friends, when suddenly somebody rings at the door,

this friend opens the door, and it was my neighbour who had come looking for me (she knew I was there)

because, to tell me that my house had been burgled, or was being burgled.

So I was in shock, I was petrified, I didn't know what to do, or how to react,

but anyway, at least when I saw that she was here in the house, and she'd told me that the police had arrived, and apparently there was nothing serious,

then I calmed down a bit, I put on my shoes and she took me there.

She took me back home, to my house. The police were outside, waiting for us.

And [they were] very nice, the policeman told me: "OK, open the door. Is this your house? —Yes, yes it is.

—Open the door, and then I'll go in with you just in case, in case there is somebody behind the doors or hiding."

So we got in, the policeman had already told me that they had broken the back door, the garden door.

So it was true, the door wasn't there, it was completely broken, glass all... all the glass around the floor,

and fortunately they hadn't come in. Apparently it was thanks to the alarm.

And anyway, then the police arrived and I got there after that, they took my details and that was it.

Fortunately it was all just a scare.

2.8. Recording E - Transcript and translation

Spanish transcript

Le habla el contestador automático del doctor González. No podemos atenderle en este momento, ya que el Doctor se encuentra de vacaciones hasta el día diecinueve de julio.

Si desea tomar hora para entonces, la secretaria del doctor González atiende el teléfono todos los martes y jueves entre nueve y once de la mañana.

En caso de urgencia puede acudir a la consulta de la doctora Ortiz, cuyo número es el tres, ochenta, noventa y cinco, sesenta y siete.

Si desea dejar un recado hágalo después de oír la señal, indicando claramente su nombre y número de teléfono.

English translation

This is the answerphone for Dr. Gonzalez. We cannot take your call at the moment, since the doctor is on holiday until the 19th July.

If you wish to make an appointment for then, Dr Gonzalez' secretary takes phone calls every Tuesday and Thursday between 9 and 11 am.

In case of emergency you may attend Dr Ortiz' surgery, whose number is three, eighty, ninety five, sixty seven.

If you wish to leave a message, do it after the tone, clearly stating your name and telephone number.

2.9. Recording F - Transcript and translation

Spanish transcript

Las tres de la tarde y seis minutos con diez segundos. Ochenta mil. pesetas, señores, ochenta mil pesetas se han pagado esta mañana por una entrada de tribuna para ver el partido Real Madrid - Barcelona.

Todo desbordado, la pasión en su momento cumbre, y eso que faltan todavía muchísimos puntos en juego para el final de la liga.

De momento también el sol adorna y acompaña a Madrid, lo cual nos puede indicar (ojalá se cumpla esta previsión) que mañana a las nueve de la noche podemos tener buen tiempo, algo frío, pero casi ideal para disfrutar de un gran espectáculo.

Juegan los grandes: Real Madrid - Barcelona.

English translation

Three pm, 6 minutes and 10 seconds. Eighty thousand pesetas, [ladies and] gentlemen, 80000 ptas. is what people were paying this morning for an entry ticket to see the match between Real Madrid and Barcelona.

All overcrowded, passion at its peak moment, even though there are still many points to be won before the end of the league.

At the moment, the sun as well is brightening and accompanying Madrid, which could mean (let's hope this forecast proves true) that tomorrow evening at 9 we shall have good weather, a bit cold, but almost ideal to enjoy a spectacular performance.

The great are playing: Real Madrid, Barcelona.

3. Comprehension questions for recordings E and F

3.1. Questions used with recording E (Experiment 2)

Read the questions below and listen to the first recording on your tape. You can play it as many times as you need.

While in Spain, you begin to suffer from headache and don't know what the cause might be. When you ring your doctor to make an appointment, you hear this recorded message.

1. Why can you not make an appointment now?
2. When is the earliest you can see the doctor?
3. What do you have to do if you want to make an appointment with him?
4. If the pain gets really bad in the meantime, what exactly can you do?

3.2. Questions used with recording F (Exper. 2 and 3)

Read the questions below and listen to the second recording on your tape. You can play it as many times as you need.

You are listening to Spanish radio through a satellite receiver and you hear a mention of a football match. Since your Spanish flatmate is a keen football fan, you decide to work out what is going on.

1. Who are the two teams playing?
2. When is the match taking place?
3. What is the weather forecast for the match?
4. At the beginning of the clip, a figure is given. What is this figure and what does it refer to?
5. What is the general mood in the host city about this match?

4. Idea-unit checklists

4.1. Recording A1 - Idea-unit checklist

No.	IDEA	SCORE	COMMENTS
THE SPEAKER:			
1.	—His name is given		
2.	—Miguel		
3.	—His occupation is mentioned		
4.	—He is a student [an engineer]		
5.	—engineering		
6.	—(tele)communications		
7.	—He is asked / he says where he comes from		
8.	—Barcelona		
HIS HOBBIES:			
9.	—He says / is asked what he likes		
10.	—dancing		
11.	—salsa		
12.	—television / watching TV		
13.	—satellites / satellite TV		
14.	—computers		
TRAVEL:			
15.	—He talks about travelling		
16.	—around the world		
17.	—for some time / for a while		
18.	—he talks about learning		
19.	—(from) other cultures / countries		
20.	—this is what he wants / would like to do [not did before]		
21.	—after he finishes (whatever he is doing now)		
22.	—He mentions three countries		
23.	—Japan		
24.	—Australia		
25.	—the USA		
26.	—These are countries that he would like to visit [not visited already]		
27.	—the main ones / the ones that interest him most		

	THE END OF THE CONVERSATION:		
28.	—The interviewer thanks him		
29.	—she wishes him good luck		
30.	—he thanks the interviewer		

4.2. Recording B1 - Idea-unit checklist

No.	IDEAS	Score	COMMENTS
	THE SITUATION:		
1.	—The man is a doctor / conversation takes place at the doctor's		
2.	—The woman has a problem		
3.	—The problem is a <u>big</u> problem		
4.	—The doctor asks what is wrong		
5.	—Her problem is related to eating		
6.	—she eats too much [no tick here for too-fat]		
7.	—she <u>insists</u> / repeats that she does eat quite a lot		
8.	—she is fat / overweight / wants to lose weight		
	THE DOCTOR'S ADVICE		
9.	—He (first) says it's not a (serious) problem		
10.	—he says we all eat / need to eat		
11.	—he tells her not to worry		
12.	—He suggests that she takes some exercise		
13.	—He suggests that she controls her food intake		
14.	—by not eating <u>between meals</u>		
15.	—she must plan / program (her lifestyle)		
	HER LIFESTYLE:		
16.	—He asks / she talks about her lifestyle / <u>general</u> habits [no tick if just eating habits]		
17.	—on a typical morning / <u>every</u> morning [not just this morning]		
18.	—what she does in the morning is have breakfast		
19.	—He asks / she talks about her breakfast		
20.	—she gives a list / (an) example(s) of items / foods		
21.	—toast		
22.	—fairy cakes / buns / "magdalenas"		
23.	—eggs		
24.	—sausages		
25.	— <u>four</u> items in total are mentioned		
26.	—he interrupts her		
27.	—he gives an opinion about the items listed		
28.	—(these foods) have a lot of calories		
29.	—(these foods) are (very) fattening [fatty]		

	HER REACTION TO THE DOCTOR'S ADVICE:		
30	—She can't / won't give up eating / eat less		
31	—she says she does try not to eat (so much)		
32	—between meals		
33	—She can't / won't take exercise		
34	—She doesn't have to give up eating....		
35	—... provided that she takes some exercise		
36	—it's something she heard / read / was told once		
	WHAT SUITABLE EXERCISE?		
37	—The topic of exercise is discussed (in some detail)		
38	— <u>She</u> asks what form of exercise would be best for her / he would recommend		
39	—He recommends swimming		
40	—He recommends running		
41	—(at least) once a week		
42	—every so often / regularly / [any frequency as long as it's (...) times per (...)]		
	HER VIEWS ON SWIMMING AND RUNNING:		
43	—she doesn't like running / she can't / won't run		
44	—(because) it makes you sweat		
45	—doctor says sweating is good for you		
46	—She likes swimming		
47	—the trouble (with swimming) is <u>cold winters</u>		
48	—Doctor points out <u>swimming pools</u> as a solution		
49	— <u>indoor</u> swimming pools		
50	—She argues that her hair gets wet		
51	—he says she can dry her hair (before leaving the pool)		
	THE DOCTOR'S PRIVATE CLINIC		
52	—He mentions a treatment / a diet / health programme / plan		
53	—a (private) clinic / health farm		
54	—it is run / owned by him / <u>his</u> clinic		
55	—he suggests that she <u>comes</u> for a visit / consultation / appointment		
56	—she will / would be given a workout ["unas tablas" ≠ tablets]		
57	—Weight loss is mentioned		
58	—she can / could lose weight [not must / should]		
59	— <u>the figure 10</u> is mentioned		
60	—the figure mentioned refers to <u>units of weight</u> [either Kgs or lb]		
61	—Kilos / Kgs		
62	—(lost) in a week		
63	—for a reasonable / modest fee		
64	—It's a new / revolutionary technique		

65	—from Japan		
66	—no other place has got it / exclusive to this (clinic)		
HER REACTION TO THE CLINIC:			
67	—She reacts to / is impressed / amazed by the promised results		
68	—she asks him to confirm his promise / whether this is really possible		
69	—he confirms it / says "of course it is"		
70	—Money is mentioned		
71	—the cost of the treatment [not the cost of this consultation]		
72	—it is her who asks about the cost		
73	—(doctor says) the cost is to be discussed / negotiated		
74	— 50 000 pesetas (approximately)		
75	—for a week		
76	—she reacts to the price		
77	—he assures it's worth it		
78	—she'll think about it / she might consider it		
79	—she thanks the doctor		
80	—he says goodbye / see you next time / another time / again some time		

4.3. Recording C1 - Idea-unit checklist

No.	IDEAS	Score	COMMENTS
THE SPEAKER:			
1	—His name is given		
2	—Mario		
3	—Cabrera		
4	—His age is given		
5	—24		
6	—He says / is asked where he lives		
7	—Granada is mentioned		
8	—he lives / works / studies in (the province of) <u>Granada</u>		
9	—in the <u>province</u> (of Granada)		
10	—Motril is mentioned		
11	—he lives / works / studies in Motril		
12	—he gives his address		
13	—Ramblilla de la Caleta		
14	—no. 4		
15	—Salobreña		
16	—He says / is asked where he comes from		

17	—Madrid is mentioned		
18	—he comes / is from Madrid / was born in Madrid		
	HIS TIMETABLE		
19	—He talks about his occupation(s)		
20	—he does two different things		
21	—morning / afternoon / evenings [either of them is mentioned]		
22	—he says what he does in the mornings		
23	—he says what he does in the afternoons / evenings		
24	—he does something different in the mornings and afternoons / evenings		
	OCCUPATION 1 (TV PRESENTER):		
25	—something to do with the media is mentioned [advertising → √]		
26	—presenter / announcer / "presentador" [any mention]		
27	—TV is mentioned [for <u>local</u> TV, tick and go to no. 59]		
28	—He is currently working as a (TV) presenter		
29	—Telemotril [is mentioned]		
30	— he likes this occupation (most)		
31	—he is not exactly / (just) a presenter / announcer		
32	—there are 3 other people working with him		
33	—they do / he does a bit of everything		
34	—script / commentary writing		
35	—journalism		
36	—editing work / the news		
37	—this occupation [whatever it is] takes place in the afternoons / evenings		
	OCCUPATION 2 (DRAFTSMAN)		
38	—this (other) occupation [whatever it is] takes place in the mornings		
39	—he works [not a student]		
40	—architecture is mentioned		
41	—he is a draftsman		
42	—in (an architect's) <u>studio</u> / office / <u>for</u> / <u>with</u> an architect		
43	—he mentions projects		
44	—hotels		
45	—estates ["urbanizaciones"] / building → √		
46	—profession is mentioned		
47	—occupation 2 [whatever it is] is his real / main / profession / occupation		
	HOW HE GOT THE JOB		

48	—He explains how he started one of the occupations		
49	—occupation 1 [whatever it is]		
50	—he saw an advert		
51	—presenters were needed		
52	—he applied / he thought "why not?"		
53	—he got the job		
54	—He says something about 1½ months		
55	—1½ months refers to duration of residence		
56	—he had been living there for 1½ months when he got the job		
	HIS ACCENT		
57	—He doesn't live where he comes from		
58	—he doesn't have the local accent		
59	—local TV is mentioned		
60	—he works in local TV		
61	—his accent could be / could have been a problem for the job		
62	—he felt concerned / worried at first		
63	—his fears were not confirmed / no problem to work		
	MADRILEÑOS / MOTRILEÑOS		
64	—"Motrileños" / the people from Motril are mentioned		
65	—"Madrileños" / the people from Madrid are mentioned		
66	—local people [whoever they are] are <u>hospitable</u> / friendly		
67	—outsiders / strangers / foreigners are mentioned		
68	—local people [whoever they are] accept outsiders / strangers —the speaker / people from other regions / his region are not seen / don't feel like strangers / outsiders		
69	—people from <u>his own city</u> are well accepted by the locals		
70	—accepted <u>like</u> locals / <u>as if he was</u> a local [comparative nuance]		
71	— <u>almost</u> [restrictive nuance]		
72	—a <u>capital</u> city is mentioned		
73	—Madrid is the capital of Spain		
74	—it is the centre of activity / there is a lot going on in Madrid		
75	—the economy is mentioned (as an example) [industry is mentioned → √]		
76	—Madrid projects itself to / has an influence on other regions		

4.4. Recording A2 - Idea-unit checklist

No.	IDEA	SCORE	COMMENTS
THE SPEAKER			
1.	—He gives his name		
2.	—Luis		
3.	—Miguel		
4.	—He talks / is asked about his occupation		
5.	—He is a student		
6.	—doing a PhD / doctorate [degree]		
7.	—in economy / in economics		
8.	—at the university		
9.	—of Newcastle		
THE PLACE HE COMES FROM;			
10.	—He says where he comes from		
11.	—he is not Spanish / from Spain		
12.	—Mexico is mentioned		
13.	—he comes from Mexico		
14.	—Acapulco is mentioned		
15.	—he comes from Acapulco [not lives in]		
16.	—He is asked / talks about Acapulco		
17.	—situated on the coast / beach (in Mexico) [not the gulf of Mexico]		
18.	—a well known / popular place		
19.	—a <u>touristic</u> place / a <u>resort</u>		
HIS HOBBIES:			
20.	—He talks / is asked about the things he likes / his hobbies		
21.	—In his spare time / outside work		
22.	—there are three things (that he likes to do) / a total of 3 things is listed		
23.	—sports		
24.	—music		
25.	—modern painting(s)/art [not he likes painting]		
HIS PLANS FOR THE FUTURE:			
26.	—He is asked / talks about what he wants to do later		
27.	—after he finishes [whatever he is doing now]		
28.	—he mentions working		
29.	—he already has got a job / a place(ment)		

30.	—in Mexico [Acapulco → √]		
31.	—at the university		
32.	—Interviewer wishes him good luck		
33.	—he thanks her		

4.5. Recording B2 - Idea-unit checklist

No	IDEAS	Score	COMMENTS
SITUATION:			
1	—takes place in the evening		
2	—man <u>phones</u> up / over the <u>phone</u>		
3	—a (radio) studio		
THE MAN:			
4	—He is reluctant / doesn't want to give his name [he pretends to speak on behalf of a friend → √]		
5	—a name is given		
6	—Jose [Hosse / Hosser → √]		
7	—the name given is not his real name [a friend's]		
8	—he has a problem		
THE WOMEN SPEAKING:			
9	—there are two women / people speaking (to him)		
10	—1st person passes him on to a 2nd person		
11	—2nd person's / woman's name is given		
12	—María		
13	—Perejil		
14	—she is a doctor		
15	—she is an expert / specialist		
THE PROBLEM:			
16	—man feels lonely / is alone		
17	—lives in small village / town [a small flat]		
18	—has no friends / nobody likes him		
19	—mention is made of women / a woman		
THE GIRLFRIEND:			
20	—he can't find / wants to find / (complains that) he hasn't got a girlfriend / woman / wife [can't talk to girls → √]		
21	—he talks about one particular girl		
22	—the girl in question is / was actually his girlfriend		
23	—they are not together anymore		
24	—it was her who left him		
25	—it's a long story		
26	—the girlfriend's name is given		

27	—Beatriz / Beatrix		
THE GIRLFRIEND'S STORY			
28	—she is / was involved with other men [she goes/ went out with lots of other people→ √]		
29	—every man in the village		
30	—this was <u>before</u> being with (Jose)		
31	—he is asked where she is now		
32	—she is now with another man		
33	—something to do with butchers / meat is mentioned		
34	—somebody's son is mentioned		
35	—the butcher's son is mentioned		
36	—the man she's now with is the butcher's son		
THEIR FEELINGS TOWARDS EACH OTHER			
37	—she doesn't want to see him again		
38	—she doesn't love him		
39	—she said so / something she said is mentioned		
40	—he still loves her		
41	—he must forget (this woman)		
42	—(even if) it's difficult		
HIS JOB			
43	—all day with beasts / animals / cattle		
44	—sheep		
45	—goats / "cabras" [even if the meaning of "cabras" is not understood]		
46	—his <u>job</u> is / was / would <u>not be liked</u> by people (by women or people in general)		
47	—his <u>girlfriend</u> didn't / doesn't like his job [tick NO.46 as well if this is understood]		
48	—(María) approves of his job		
49	—very honourable / honest / decent / useful (job)		
50	—where would we get our (goat) cheese from?		
SOLUTIONS OFFERED			
51	—a solution / some solutions to his problem are suggested <u>by the doctor / expert</u>		
52	—(dating) agencies / organisations / dateline		
53	—(people / women from) <u>other villages</u>		
54	—two solutions in total		
AGENCIES			
55	—serious / very good / excellent		
56	— <u>his / their</u> own agency (the doctor's / the programme's)		
57	—for people like him		
58	—all warranties / safeguards offered		
59	—can / could / will find suitable person		
60	—the woman of his dreams / the ideal / perfect woman		
61	—lots of contacts available...		

62	—...throughout Spain / the country / nationwide		
OTHER VILLAGES			
63	—advised to look in other / neighbouring villages / the nearest village		
64	—in the local ball / dance		
65	—there are / there must be women / someone there		
66	—lots of / mountains of women / people		
67	—who wouldn't mind / could / would like / wish / are dying to meet him		
68	—who like (goat) cheese		
69	—He doesn't like the idea		
70	—he says it's not so easy [any argument in that direction: there aren't that many people / no nice girls / doesn't know anyone, etc...]		
71	—there are (simply) <u>no</u> girls in <u>other</u> villages		
REACTION TO AGENCIES			
72	—not convinced (at first)		
73	—he does not understand agencies / only a peasant		
74	—likes the idea (later)		
75	—decides / agrees to follow (doctor's) advice [any of the solutions suggested]		
76	—He is keen / agrees to contact / asks how he can contact the agency [tick no.75 as well]		
77	—(because he) needs a good wife / woman / girlfriend		
PROCEDURE TO FOLLOW			
78	—two details need to be given		
79	—name		
80	—address		
81	—over the phone [not sent by post]		
82	—just after his conversation with the doctor		
83	—he must not hang up the telephone		
84	—something is said about a lady		
85	—the lady will be taking the details		
86	—further info to be sent to him		
OUTCOME			
87	—she tells him to keep trying / not to be discouraged		
88	—he thanks her		
89	—she ends the conversation: don't mention it / goodbye / etc		

4.6. Recording C2 - Idea-unit checklist

No	IDEAS	Score	COMMENTS
1	—The general topic has to do with education		
	THE SPEAKER		
2	—he talks about what he does / his occupation		
3	—his activity has to do with education		
4	—he is not a student		
5	—he is a teacher / he teaches ["maestro" not accepted unless the verb <u>teaches</u> is used somewhere]		
6	—a centre (educational centre) is mentioned		
7	—(a centre for) permanent / continuing / adult education		
8	—that is where he works		
	THE STUDENTS		
9	—he mentions / is asked about students / pupils		
10	—there are two kinds of students		
11	—adult / mature students		
12	—young / teenage students		
	ADULT STUDENTS		
13	—mentions people who are / were unable to study		
14	—earlier in their lives / when they were younger		
15	—for various reasons		
16	—had / have difficulties / problems		
17	—financial / economical / money (problems) [economics]		
18	—families are mentioned		
19	—(families enjoying) a good (financial) situation		
20	—these people [<u>themselves</u>] don't / didn't want / wish to study		
	YOUNGER STUDENTS		
21	—Experience is mentioned		
22	—his own / his colleagues' experience (at the centre)		
23	—the age (of younger students) is mentioned		
24	—15 / 16 / 17 years [any mention of one or more of these numbers, even if no. 25 below is missed out]		
25	—all numbers mentioned refer to people's ages		
26	—(therefore) it's not just / really "adult" education		
27	—they are at school / in normal / other schools		
28	—in "básica" / primary education [not learning the basics]		
29	—they have problems with their studies / they are disruptive students		
30	—there are some reasons (to the problems)		
31	—won't go into the reasons / won't judge / generalise		
32	—too difficult to analyse (the reasons)		

	THE SUBJECTS TAUGHT		
33	—gives a list of items		
34	—it's a list of academic subjects / things <u>taught</u> / <u>studies</u>		
35	—the main / basic / core / fundamental ones		
36	— these subjects are taught by him / in his centre [if ambiguous, tick only when the list of subjects follows the statement "he teaches..." / "he is a teacher"]		
37	—maths		
38	—(some) science / sciences are mentioned		
39	—natural sciences		
40	—social sciences		
41	—language(s) is / are mentioned		
42	—Spanish		
43	—English		
44	—Galician ["Gallego"]		
45	—three / more than two languages are mentioned		
	THE AIM OF HIS WORK		
46	—He mentions something that is a complement / complementary to something else		
47	—the idea / aim is to improve / complement their education/ to help them with their studies		
48	—their previous education was not good		
49	—Sometimes only one / two subject(s)...		
50	—...have been passed by the students		
51	—(the idea / aim is to enable them) <u>to continue</u> further		
52	—he says something about graduating / getting a degree		
53	—the "degree" is in fact a primary qualification / "graduado escolar"		
54	—"Formación Profesional" [or anything that sounds remotely like it]		
55	—"Formación Profesional" [verbatim] / vocational training		
56	—"A" levels / secondary education / "Bachiller" [Batchelor]		
57	— those who are able / a few of them		
58	— <u>at least</u> (those who can) / <u>at least</u> (can be useful for later life) / [any achievement with "at least"]		
59	—The student's life is mentioned		
60	—their lives will benefit (from his work) / they will find jobs more easily		

4.7. Recording E - Idea-unit checklist

A01	Doctor is on holiday	
A02	June	
A03	the 19th	
A04	Arrange with secretary (by phone)	
A05	(ring) on Tuesday	
A06	or Thursday	
A07	(between) 9	
A08	and 11	
A09	morning	
A10	Call other doctor	
A11	Dr Ortiz	
A12	3	
A13	80	
A14	95	
A15	67	
A16	(or) leave message	
A17	after the bleep	
A18	clearly	
A19	give your name	
A20	and phone number	

4.8. Recording F - Idea-unit checklist

B01	Madrid	
B02	Barcelona	
B03	Real (Madrid)	
B04	F.C. (Barcelona)	
B05	Tomorrow	
B06	night / evening	
B07	at 9 (pm)	
B08	sunny / good	
B09	(a bit) cold	
B10	(almost) ideal	
B11	80 000 (ptas)	
B12	price paid for a seat	
B13	excitement / passion	
B14	spectacular	
B15	league match	

5. Experiment 1 - Pauses: Student questionnaires

5.1. Group A - Student questionnaire

1. How difficult did you find the recordings?
2. How much more did you understand the second time round?
3. Do you think the speakers talked too fast for you?
4. Were there some moments where you would have really liked to slow them down? If so, when?
5. The listening task you just did could have been done in many other ways. In your view, which of these would be most helpful? *(Please rank your preferences by writing 1, 2, 3, 4 in the appropriate boxes on the right hand column)*

• The second time round, to have short pauses inserted by the teacher at the end of each sentence	
• The second time round, to be allowed to pause the tape yourself at any time (but <u>not</u> to rewind and play sentences again!)	
• A third chance to listen to the recording again	
• Listening to the recordings twice, just as you did	

6. Do you have any more comments about the test?

5.2. Group B - Student questionnaire

1. How difficult did you find the recordings?
2. Did the pauses help the second time round? Why / why not?
3. Were the pauses too long, too short or just right?
4. Were there enough / too many of them?
5. Would you have liked to be able to stop the tape yourself at other places? If so, can you remember any part in particular?
6. The listening task you just did could have been done in many other ways. In your view, which of these would be most helpful? *(Please rank your preferences by writing 1, 2, 3, 4 in the appropriate boxes on the right hand column)*

• Just as you did, with short pauses inserted by the teacher the second time round	
• Being allowed to pause the tape yourself at any time the second time round (but <u>not</u> to rewind and play sentences again!)	
• Recordings played twice, but with no interruption the second time either	
• Recordings played three times, but without interruption	

7. Do you have any more comments about the test?

5.3. Group C - Student questionnaire

1. How difficult did you find the recordings?
2. Did you stop the tape very often the second time round?
3. Did the pauses help ? Why / why not?
4. Did you follow any general pattern (pausing after each sentence, after every few words, whenever you couldn't cope, etc.)?
5. Did you find it difficult to stop exactly where you wanted? If so, why?
6. The listening task you just did could have been done in many other ways. In your view, which of these would be most helpful? *(Please rank your preferences by writing 1, 2, 3, 4 in the appropriate boxes on the right hand column)*

<ul style="list-style-type: none"> The second time round, with the pauses already inserted in the tape for you at the end of each sentence (in other words, there are some pauses, but the teacher controls the button, not you). 	
<ul style="list-style-type: none"> Just as you did, having control on the pause button the second time round. 	
<ul style="list-style-type: none"> Recordings played twice, straight through without interruption. 	
<ul style="list-style-type: none"> Recordings played three times, straight through without interruption 	

7. Do you have any more comments about the test?

6. Experiment 2 - Individual moves in free playback

6.1. Use of straight run as the first / last move of the task in recordings E and F

Use of straight run as the first/last move							
Recording E		Recording F		Average recall scores (%)			
Student	Start	End	Start	End	Rec.E	Rec. F	Avg (E+F)
T01	√	-	√	√	70.0	62.5	66.3
T02	√	-	-	-	50.0	56.3	53.1
T03	√	-	√	√	55.0	62.5	58.8
T04	-	-	-	√	80.0	81.3	80.6
T05	√	-	√	√	85.0	62.5	73.8
T06	-	-	√	√	90.0	75.0	82.5
T07	-	-	-	-	75.0	62.5	68.8
T08	-	-	√	√	45.0	56.3	50.6
T09	√	√	-	-	20.0	43.8	31.9
T10	√	-	√	-	75.0	62.5	68.8
T11	√	√	√	-	80.0	56.3	68.1
T12	√	-	√	√	85.0	62.5	73.8
T13	√	√	√	√	85.0	75.0	80.0
T14	√	-	√	√	55.0	68.8	61.9
T15	√	√	√	√	75.0	68.8	71.9
T16	√	√	√	-	75.0	62.5	68.8
	12	5	12	10			

Use of straight run as the first / last move of the task in recordings E and F (individual cases).

6.2. Playback frequency in recordings E and F

<i>Subject</i>	<i>Recalled</i>	<i>Not Recalled</i>
T01	8.79	7.50
T02	12.05	8.53
T03	12.24	9.60
T04	11.21	8.71
T05	11.33	10.11
T06	7.00	6.33
T07	4.52	3.27
T08	10.28	10.17
T09	9.27	9.56
T10	12.32	12.00
T11	7.64	6.45
T12	8.33	8.67
T13	7.41	6.86
T14	7.95	6.79
T15	10.81	8.90
T16	5.92	5.09
Mean	9.19	8.03
S.D.	2.31	2.11

*Average playback frequency of segments related to
recalled and not recalled ideas in recordings E and F*

Subjects T09 and T12 were the only ones for whom "Not recalled" > "Recalled"

7. Experiment 3 - Move logs

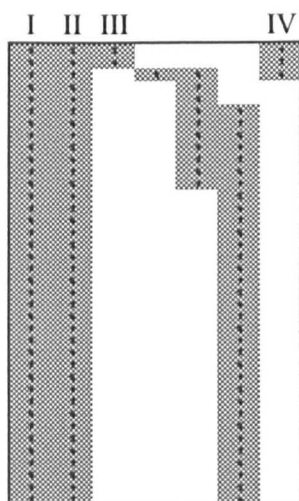
7.1. Move logs for Recording D (#1 to #4)



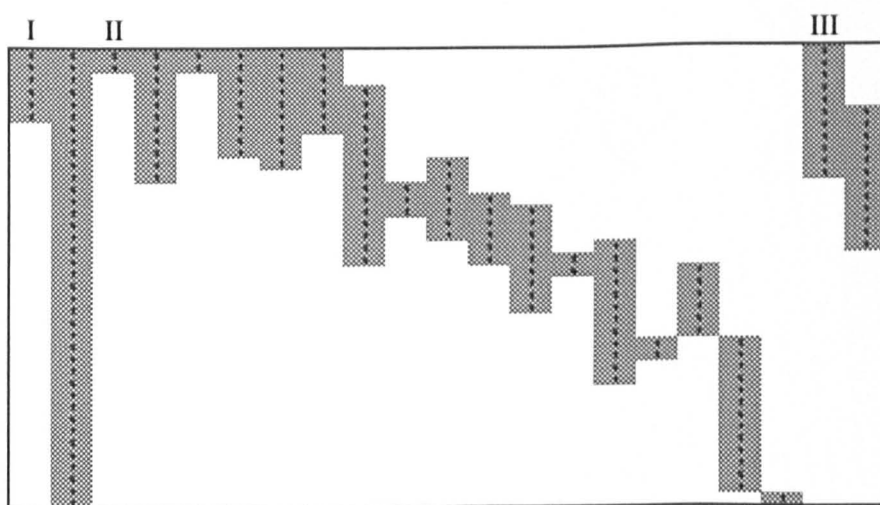
Please see next page

Experiment 3 - Move logs for recording D

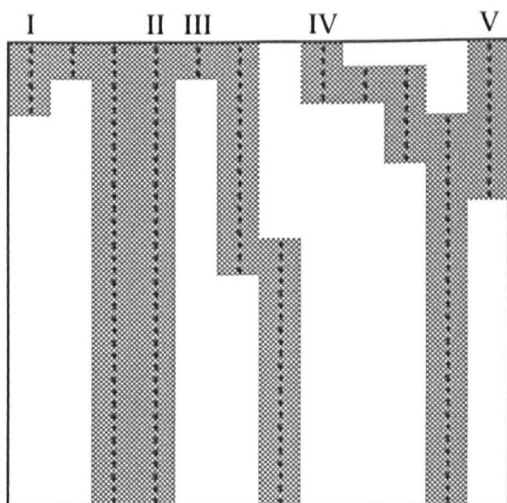
Pair 1



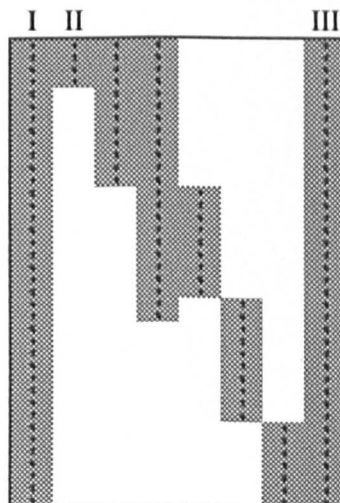
Pair 2



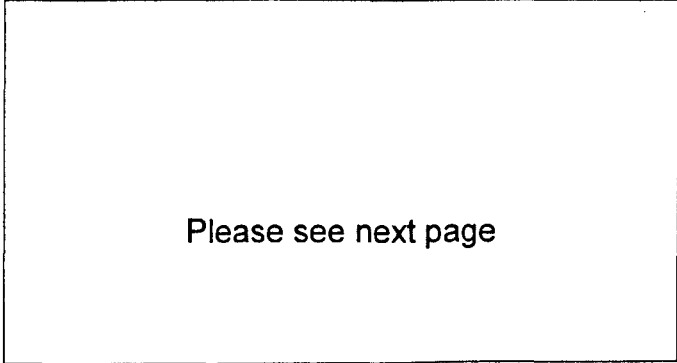
Pair 3



Pair 4



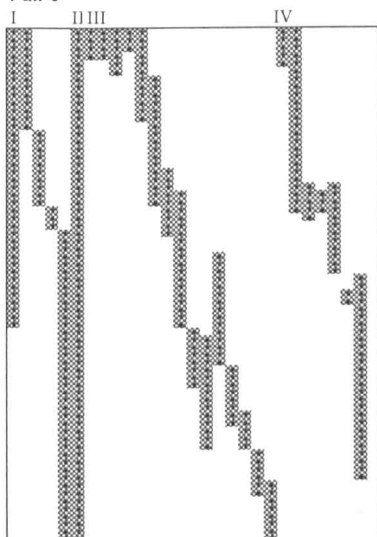
7.2. *Move logs for Recording C1 (#5 to #10)*



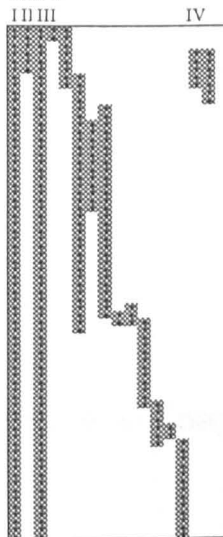
Please see next page

Experiment 3 - Move logs for recording C1

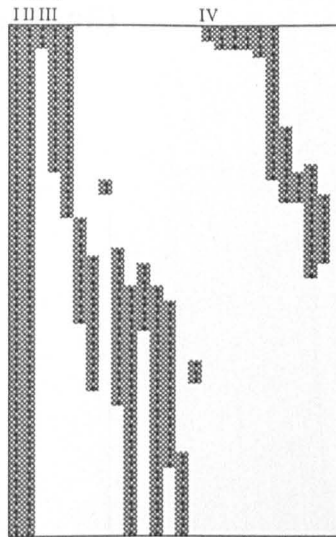
Pair 5



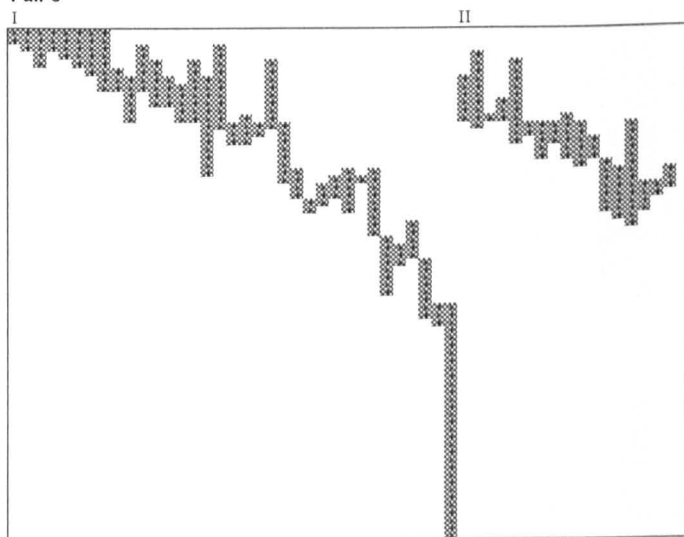
Pair 6



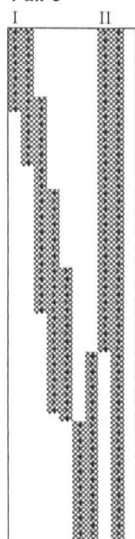
Pair 7



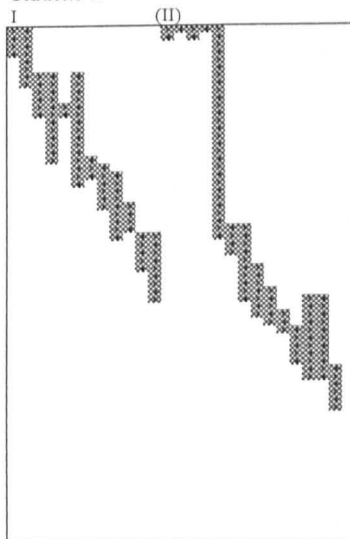
Pair 8



Pair 9



Student 10



7.3. *Move logs for Recording B1 (#11 to #16)*

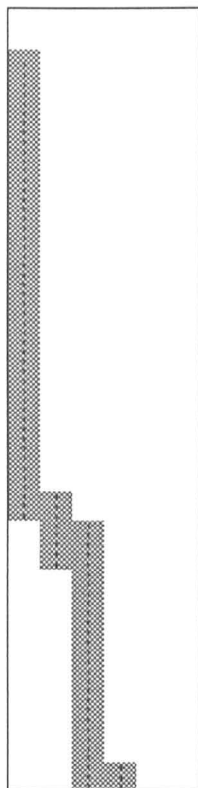


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Experiment 3 - Move logs for recording B1

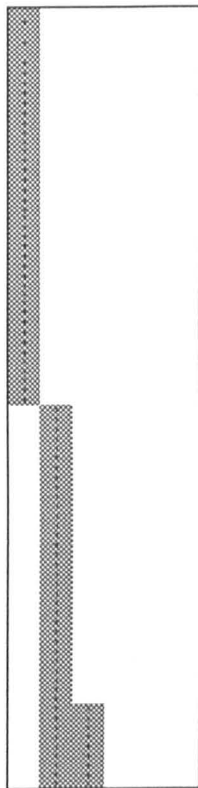
Pair 11

I



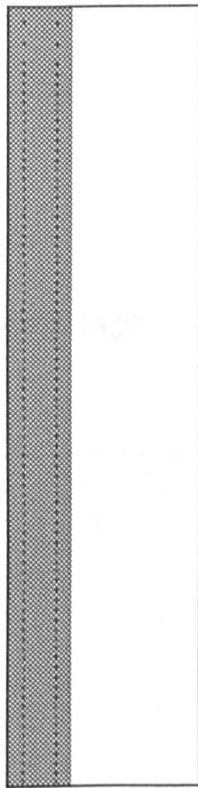
Pair 12

I



Pair 13

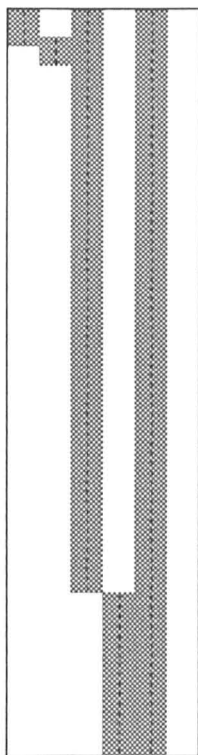
I II



Pair 14

I

II

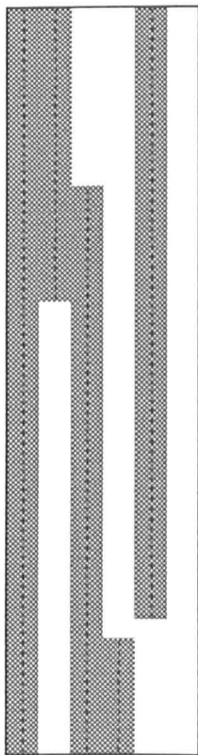


Pair 15

I

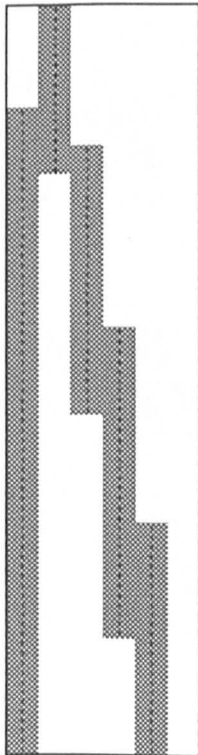
II

III




Student 16

I II



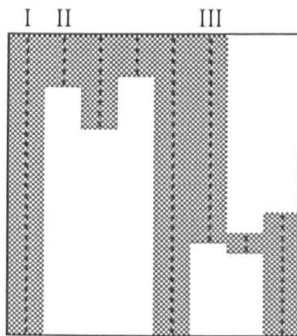
7.4. *Move logs for Recording F (#17 to #22)*



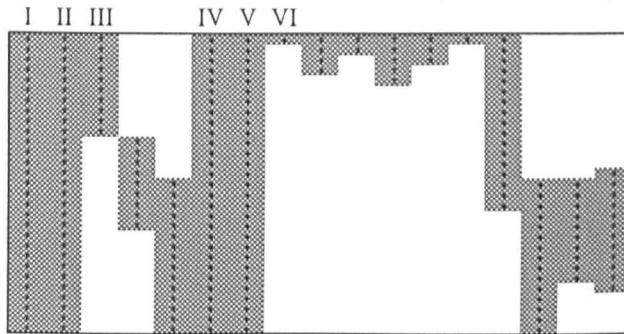
Please see next page

Experiment 3 - Move logs for recording F

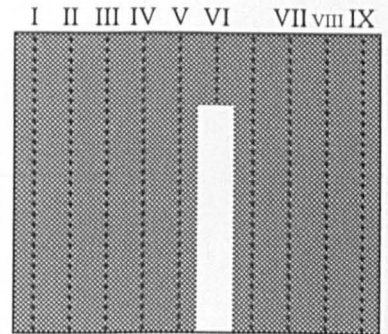
Pair 17



Pair 18



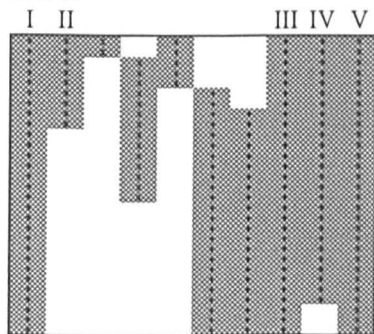
Pair 19



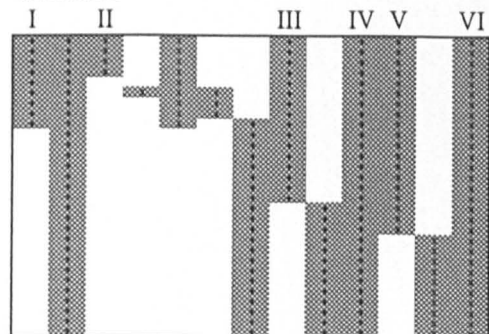
Pair 20



Pair 21



Student 22



8. Experiment 3 - Repeat rate tables

8.1. *RR table for Recording D*

Please see next page

Repeat-rate for recording D (no. of times each segment was played)

Segment	Location	Total	Avge	Move log number			
				1	2	3	4
1	Beg	26	6.5	4	9	8	5
2	Beg	26	6.5	4	9	8	5
3	Beg	27	6.8	6	7	10	5
4	Beg	24	6.0	3	8	8	5
5	Beg	23	5.8	3	8	8	4
6	Beg	23	5.8	4	9	6	4
7	Beg	22	5.5	4	8	6	4
8	Beg	21	5.3	4	7	6	4
9	Beg	21	5.3	4	7	6	4
10	Beg	21	5.3	4	7	6	4
11	Beg	19	4.8	4	6	5	4
12	Beg	18	4.5	4	5	5	4
13	Beg	18	4.5	3	6	5	4
14	Beg	18	4.5	3	7	4	4
15	Beg	17	4.3	3	6	4	4
16	Beg	17	4.3	3	6	4	4
17	Beg	18	4.5	3	6	5	4
18	End	18	4.5	3	6	5	4
19	End	17	4.3	3	5	5	4
20	End	15	3.8	3	4	4	4
21	End	15	3.8	3	4	4	4
22	End	15	3.8	3	4	4	4
23	End	14	3.5	3	3	4	4
24	End	13	3.3	3	3	4	3
25	End	14	3.5	3	4	4	3
26	End	14	3.5	3	4	4	3
27	End	13	3.3	3	3	4	3
28	End	13	3.3	3	3	4	3
29	End	12	3.0	3	2	4	3
30	End	12	3.0	3	2	4	3
31	End	12	3.0	3	2	4	3
32	End	12	3.0	3	2	4	3
33	End	12	3.0	3	2	4	3
34	End	12	3.0	3	2	4	3
35	End	12	3.0	3	2	4	3
36	End	12	3.0	3	2	4	3
37	End	12	3.0	3	2	4	3
38	End	12	3.0	3	2	4	3
s# / RR correlation:				-0.96	-0.62	-0.96	-0.80
						-0.89	

2GIG: c:\maria\phd\experim\in-pairs\move\logs\rr-rates.xls
 Last revised: 30/07/00

8.2. *RR table for Recording C1*

Please see next page

Repeat-rate for recording C1 (no. of times each segment was played)

s#	Location	Total	Avg.	Move log number					
				5	6	7	8	9	10
1	Beg	45	7.5	10	5	11	8	4	7
2	Beg	43	7.2	10	5	11	8	4	5
3	Beg	40	6.7	10	4	10	9	4	3
4	Beg	36	6.0	9	6	6	8	4	3
5	Beg	35	5.8	7	6	5	11	4	2
6	Beg	33	5.5	6	6	5	10	4	2
7	Beg	39	6.5	6	6	5	13	4	5
8	Beg	40	6.7	6	6	5	14	4	5
9	Beg	34	5.7	6	4	5	11	4	4
10	Beg	36	6.0	6	4	5	12	5	4
11	Beg	35	5.8	6	4	5	10	5	5
12	Beg	37	6.2	6	4	5	13	4	5
13	Beg	37	6.2	5	5	5	15	4	3
14	Beg	35	5.8	5	5	6	12	4	3
15	Beg	34	5.7	5	5	6	11	4	3
16	Beg	30	5.0	5	5	6	7	4	3
17	Beg	30	5.0	5	5	6	7	4	3
18	Beg	29	4.8	5	5	6	5	4	4
19	Beg	34	5.7	6	5	7	8	3	4
20	Beg	36	6.0	7	5	7	9	3	5
21	Beg	38	6.3	8	5	7	10	3	4
22	Beg	39	6.5	10	5	7	10	4	3
23	Beg	37	6.2	10	5	7	8	4	3
24	Beg	34	5.7	9	5	5	7	4	4
25	Beg	26	4.3	7	4	5	3	4	3
26	Beg	25	4.2	7	4	5	3	4	3
27	Beg	26	4.3	7	4	5	2	4	5
28	Beg	26	4.3	5	4	5	2	4	6
29	Beg	25	4.2	5	4	5	3	4	4
30	Beg	27	4.5	6	4	6	3	4	4
31	Beg	27	4.5	6	4	7	3	4	3
32	Beg	28	4.7	6	4	7	2	5	4
33	Beg	27	4.5	6	4	7	2	5	3
34	End	26	4.3	6	4	6	2	5	3
35	End	30	5.0	7	4	8	2	5	4
36	End	31	5.2	7	4	8	1	5	6
37	End	32	5.3	6	5	9	3	5	4
38	End	33	5.5	6	6	9	3	4	5
39	End	31	5.2	6	6	9	2	4	4
40	End	26	4.3	5	4	8	1	4	4
41	End	24	4.0	6	3	7	1	4	3
42	End	24	4.0	6	3	7	1	4	3
43	End	24	4.0	6	3	7	1	5	3
44	End	24	4.0	6	3	7	1	5	3
45	End	25	4.2	6	3	8	1	4	3
46	End	25	4.2	6	3	8	1	4	3
47	End	23	3.8	6	3	8	1	4	1
48	End	21	3.5	5	3	7	1	4	1
49	End	20	3.3	5	3	6	1	4	1
50	End	21	3.5	5	4	6	1	4	1
51	End	18	3.0	6	3	5	1	3	0
52	End	18	3.0	6	3	5	1	3	0
53	End	18	3.0	5	4	5	1	3	0
54	End	18	3.0	5	4	5	1	3	0
55	End	18	3.0	5	4	5	1	3	0
56	End	16	2.7	4	3	5	1	3	0
57	End	17	2.8	4	3	6	1	3	0
58	End	17	2.8	4	3	6	1	3	0
59	End	16	2.7	4	3	5	1	3	0
60	End	16	2.7	5	3	5	1	3	0
61	End	16	2.7	4	3	5	1	3	0
62	End	15	2.5	3	3	5	1	3	0
63	End	15	2.5	3	3	5	1	3	0
64	End	15	2.5	3	3	5	1	3	0
65	End	15	2.5	3	3	5	1	3	0
66	End	15	2.5	3	3	5	1	3	0
67	End	15	2.5	3	3	5	1	3	0

s# / RR correlation: -0.93 -0.67 -0.76 -0.23 -0.85 -0.48 -0.76

2GIG: c:\maria\phd\experim\in-pairs\move logs\l-rates.xls

Last revised: 30/07/00

Repeat-rate for recording B1 (no. of times each segment was played)

s#	Location	Total	Avg.	Move log number						
				11	12	13	14	15	16	
1	Beg	10	1.7	0	1	2	3	3	1	
2	Beg	10	1.7	0	1	2	3	3	1	
3	Beg	11	1.8	1	1	2	3	3	1	
4	Beg	12	2.0	1	1	2	4	3	1	
5	Beg	11	1.8	1	1	2	3	3	1	
6	Beg	11	1.8	1	1	2	3	3	1	
7	Beg	10	1.7	1	1	2	2	3	1	
8	Beg	10	1.7	1	1	2	2	3	1	
9	Beg	10	1.7	1	1	2	2	3	1	
10	Beg	10	1.7	1	1	2	2	3	1	
11	Beg	10	1.7	1	1	2	2	3	1	
12	Beg	11	1.8	1	1	2	2	3	2	
13	Beg	11	1.8	1	1	2	2	3	2	
14	Beg	11	1.8	1	1	2	2	3	2	
15	Beg	11	1.8	1	1	2	2	3	2	
16	Beg	12	2.0	1	1	2	2	3	3	
17	Beg	12	2.0	1	1	2	2	3	3	
18	Beg	12	2.0	1	1	2	2	3	3	
19	Beg	11	1.8	1	1	2	2	3	2	
20	Beg	12	2.0	1	1	2	2	4	2	
21	Beg	12	2.0	1	1	2	2	4	2	
22	Beg	12	2.0	1	1	2	2	4	2	
23	Beg	12	2.0	1	1	2	2	4	2	
24	Beg	12	2.0	1	1	2	2	4	2	
25	Beg	12	2.0	1	1	2	2	4	2	
26	Beg	12	2.0	1	1	2	2	4	2	
27	Beg	12	2.0	1	1	2	2	4	2	
28	Beg	12	2.0	1	1	2	2	4	2	
29	Beg	12	2.0	1	1	2	2	4	2	
30	Beg	12	2.0	1	1	2	2	4	2	
31	Beg	12	2.0	1	1	2	2	4	2	
32	Beg	11	1.8	1	1	2	2	3	2	
33	Beg	11	1.8	1	1	2	2	3	2	
34	Beg	11	1.8	1	1	2	2	3	2	
35	Beg	12	2.0	1	1	2	2	3	3	
36	Beg	12	2.0	1	1	2	2	3	3	
37	Beg	12	2.0	1	1	2	2	3	3	
38	Beg	12	2.0	1	1	2	2	3	3	
39	Beg	12	2.0	1	1	2	2	3	3	
40	End	12	2.0	1	1	2	2	3	3	
41	End	12	2.0	1	1	2	2	3	3	
42	End	12	2.0	1	1	2	2	3	3	
43	End	12	2.0	1	1	2	2	3	3	
44	End	11	1.8	1	1	2	2	3	2	
45	End	11	1.8	1	1	2	2	3	2	
46	End	11	1.8	1	1	2	2	3	2	
47	End	11	1.8	1	1	2	2	3	2	
48	End	12	2.0	2	1	2	2	3	2	
49	End	12	2.0	2	1	2	2	3	2	
50	End	12	2.0	2	1	2	2	3	2	
51	End	12	2.0	2	1	2	2	3	2	
52	End	12	2.0	2	1	2	2	3	2	
53	End	12	2.0	2	1	2	2	3	2	
54	End	12	2.0	2	1	2	2	3	2	
55	End	13	2.2	2	1	2	2	3	3	
56	End	12	2.0	1	1	2	2	3	3	
57	End	12	2.0	1	1	2	2	3	3	
58	End	12	2.0	1	1	2	2	3	3	
59	End	12	2.0	1	1	2	2	3	3	
60	End	12	2.0	1	1	2	2	3	3	
61	End	12	2.0	1	1	2	2	3	3	
62	End	12	2.0	1	1	2	2	3	3	
63	End	12	2.0	1	1	2	2	3	3	
64	End	12	2.0	1	1	2	2	3	3	
65	End	11	1.8	1	1	2	2	2	3	
66	End	11	1.8	1	1	2	2	2	3	
67	End	11	1.8	1	1	2	2	3	2	
68	End	11	1.8	1	1	2	2	3	2	
69	End	11	1.8	1	1	2	2	3	2	
70	End	12	2.0	1	2	2	2	3	2	
71	End	12	2.0	1	2	2	2	3	2	
72	End	12	2.0	1	2	2	2	3	2	
73	End	12	2.0	1	2	2	2	3	2	
74	End	12	2.0	1	2	2	2	3	2	
75	End	12	2.0	1	2	2	2	3	2	
76	End	13	2.2	2	2	2	2	3	2	
77	End	13	2.2	2	2	2	2	3	2	
78	End	13	2.2	2	2	2	2	3	2	
s# / RR correlation:				0.53	0.41	0.55	NA	-0.44	-0.31	0.48

2GIG: c:\maria\phd\experim\in-pairs\movelogs\rr-rates.xls
Last revised: 30/07/00

8.3. *RR table for Recording B1*

Please see next page

Repeat-rate for recording F (no. of times each segment was played)

s#	Location	Total	Avg.	Move log number					
				17	18	19	20	21	22
1	Beg	51	8.5	6	12	10	8	7	8
2	Beg	52	8.7	6	10	10	11	7	8
3	Beg	51	8.5	6	9	10	11	7	8
4	Beg	49	8.2	6	8	10	10	7	8
5	Beg	45	7.5	5	7	10	9	7	7
6	Beg	43	7.2	4	6	10	7	7	9
7	Beg	41	6.8	4	6	10	6	7	8
8	Beg	42	7.0	4	6	9	7	8	8
9	Beg	42	7.0	4	6	9	7	8	8
10	Beg	39	6.5	3	6	9	8	7	6
11	Beg	39	6.5	3	6	9	8	7	6
12	Beg	39	6.5	3	6	9	8	7	6
13	Beg	37	6.2	3	6	9	6	7	6
14	Beg	39	6.5	3	7	9	7	7	6
15	Beg	43	7.2	3	10	9	8	7	6
16	End	46	7.7	3	10	9	11	7	6
17	End	45	7.5	3	10	9	11	6	6
18	End	40	6.7	4	9	9	6	6	6
19	End	42	7.0	4	9	9	8	6	6
20	End	41	6.8	5	8	9	7	6	6
21	End	40	6.7	4	8	9	7	6	6
22	End	38	6.3	3	8	9	6	6	6
23	End	38	6.3	3	8	9	6	6	6
24	End	38	6.3	3	8	9	6	6	6
25	End	37	6.2	3	7	9	6	6	6
26	End	34	5.7	3	6	9	4	6	6
27	End	32	5.3	3	6	9	3	5	6
28	End	33	5.5	3	6	9	4	5	6
29	End	33	5.5	3	6	9	4	5	6
s# / RR correlation:				-0.82	-0.69	-0.23	-0.74	-0.68	-0.83
									-0.77

2GIG: c:\maria\phd\experim\in-pairs\movelogs\rr-rates.xls

Last revised: 30/07/00

8.4. *RR table for Recording F*

Please see next page

9. Experiment 3 - Verbal protocols

9.1. *Transcript conventions (used in all protocols):*

- All names have been changed. The original genders (and nationalities where appropriate) have been preserved in the new names given.
- The letter in brackets shown in the title of each protocol (after the students' names) indicates the recording that was used as input.
- The left hand column shows a transcript of the tape segments as they were played in real time, with the relevant reference number for each segment.
- The right-hand column shows any comments that students made while the tape was playing (displayed next to the segments that were being played at the time).
- Segments that were played by students without making any comment are indicated by numbers in square brackets (these segments are not transcribed).
- Conversations transcribed in a single column took place when the tape was not playing.
- Text in square brackets is the researcher's. Square brackets are also used when a guess had to be made, due to inaudible material.

9.2. *Encoding conventions for protocol analysis*

The following categories were used in order to encode the verbal protocols. They are discussed in section 6.2.2.2 of Chapter 6.

Responses interpreted as decoding processes

Symbol	Label	Response description
[L2w]	L2 word	Word uttered in L2 ("amigo")
[L2p]	L2 phrase	Phrase uttered in L2 ("mes y medio")
[L2c]	L2 chunk	Chunk uttered in L2 ("¿Eres de Madrid?"; "me gusta nadar, pero no me gusta correr")
[L1w]	L1 word	Word uttered in L1 ("friend")
[L1p]	L1 phrase	Phrase uttered in L1 ("a month and a half", "my parents")
[L1c]	L1 chunk	Chunk uttered in L1 ("Are you from Madrid?"; "I like swimming but I don't like running")
[L2...]/	No L1 follow-up	An L2 item for which no L1 meaning is ever supplied in the protocol
[+]	Grouped items	Several items previously decoded are grouped together (where there is no evidence of inferencing - i.e. all information is explicitly stated in the related segment of the message)

Responses interpreted as inferencing processes/strategies

Symbol	Label	Response description
[inf]	Local inference	An interpretation of the lexical/propositional meaning of the segment ("llamó a la policía" ¹ → "the police <u>are there</u> ").
[INF]	Global inference	An interpretation of the base meaning of the recording ("policía" → "he mentions the police and earlier he talked about glass on the floor" → "he's been <u>burgled</u> "), or of its pragmatic context ("When he tells her the cost she sounds horrified").

Responses interpreted as metacognitive strategies

Symbol	Label	Response description
[++]	Global recap	A recap of all information gained so far.
[?]	Problem identified	Question or "don't know" statement when followed by explicit action.
[!]	Hypothesis confirmed	New statement confirms hypothesis, or solves previously identified problem
[x]	Hypothesis rejected	New statement rejects or contradicts hypothesis
[&]	Hypothesis refined	New statement adds information to hypothesis without rejecting it
[<]	Play back segment	Verbal instruction/statement of intention to play back the last segments heard
[<<]	Rewind to start	Verbal instruction/statement of intention to rewind the tape right to the beginning of the recording
[Stop]	Stop / Pause	Verbal instruction/statement of intention to stop the tape.
[Play]	Play on	Verbal instruction/statement of intention to play on.

¹ Translation: "She called the police".

Other notation conventions used for cognitive and metacognitive processes/strategies

Symbol	Label	Response description
[...](=)	Correct	The subject's interpretation is correct. This symbol was normally left out, unless a "correct" response is being compared to an "incorrect" response to the same item.
[...](x)	Incorrect	The subject's interpretation is incorrect
[...](~)	Partly correct	The subject's interpretation is partly correct, but with some degree of inaccuracy.
(...)	Repeated response	When a given response has already been observed in a previous move, it is shown in italics, and round brackets are used instead of square brackets.
[...]>	Followed up later	When a response to a given item of input is followed up by another response to the same item later on (e.g. "amigo"→"friend"), this is indicated by a ">" sign after the code (see below).
>[...]	Following from previous	The response that follows up a previous one is indicated by a ">" sign before the code. For instance: "amigo"→"friend" is encoded [L2w]>[L1w] if both occur in the same move. If they occur in different moves, first use [L2w]> for "amigo", and later >[L1w] for "friend".
[...]/[...]	Multiple interpretations	Where the same response can be interpreted in more than one way (either because of ambiguity or because several processes are clearly taking place at the same time), all processes are listed together, separated by slashes.

9.3 Display conventions for protocol 1 (example)

A fully encoded version of Protocol no.1 is shown on p.59 as an example. The text on the conversation transcript has been formatted as shown below, in order to demonstrate the type of highlighting system that was used on the manually-encoded original.

Text style

Codes used

Decoding processes

"Words, phrases and chunks uttered in Spanish" [L2w] [L2p] [L2c]

Words, phrases and chunks uttered in English [L1w] [L1p] [L1c]

Inferencing processes/strategies

Local inferences [inf]

Global inferences [INF]

Metacognitive strategies

Playback strategies [<] [<<] [Stop] [Play]

Other metacognitive strategies [++] [+] [?] [!] [x] [&]

And/or right margin highlighted→

Affective behaviours

Affective behaviours No specific symbols

9.4. *Verbal protocols*

The rest of this volume consists of 22 verbal protocols that were transcribed as part of Experiment 3, using the transcript conventions described on p.53.

The first protocol is shown fully encoded for data analysis, using the encoding conventions listed on pp.54-56. The highlighting system that was applied to Protocol 1 is also explained on p.57. For a further discussion of the encoding conventions used, please refer to section 6.2.2.2 of Volume 1.

Protocol no. 1: Alice & Ann (D)

Run I

Move 1:

[1 ... / ... end] - No comments until end.]

[Students remain silent for a while after the end of the recording.]

Alice: Oh! [...] medical. It's **medical friends** isn't it? [L1p]

Ann: I don't really quite catch a lot of it to be honest, but....

Alice: Yeah.

Ann: "**Puerta**", is that **door**, "puerta"... [L2w]>[L1w]

Alice: Yeah.

Ann: [...] He mentions **a garden**. [L1w] He mentions (**Jews?**) [L1w](x) He mentions his [inf](x) **friends** and his [inf](x) **parents**. I don't know [...] he when he was living with his parents, when he was living with his... [INF](x)

Alice: **Friends**.

Ann: ...friends.

Alice: Yeah.

Ann: Do you think he was describing, I don't know if he was describing or... [INF]

Alice: Yeah. Maybe he was being interviewed or something [INF](x)

I don't know. Or I don't really [...] **doors!** [laughs]. [?]

Ann: **That's what it is.** [U]

Alice: I think so. **Can we listen to it again?** [<<]

Ann: Yeah.

Run II

Move 2:

[1 ... / ... end] - No comments until end of run

Alice: Is he talking about the fact that **his friend was a medic** [L1c] / [inf] first, and then...

Ann: Wasn't he talking about **the police**? It's not the end of his career?

Alice: Yeah, I heard him say "police". ... [L1w]>[L2w]

Ann: "**Policía**".

Alice: ...but was he not just talking about like... maybe **his house**, **getting through** different doors and what was happening in different rooms. [L1w]

Ann: **So maybe he is in a hall of residence or something.** [INF]

Alice: **He could have been. I don't know [laughs]**

Ann: **"Apre"**, is that...

Alice: "Apre"... [L2w](x) > [L1w](x) [?]

Ann: ...**to go out**, or something like that?

Alice: **That's "salir" isn't it?** [x](=)

Ann: He [goes on about] **glasses** as well. What's **"suelo"**, it's **floor** isn't it? "Suelo" is floor. [L1w](~) [L2w]>[L1w]

Alice: Yeah.

Ann: [...] **glasses on the floor.** [+](~)

Alice: No. **That's why I thought he was describing his house, because he keeps going on about things in his house.** [INF]

Ann: **Shall we go through the first a little bit?**

Alice: **Yeah. O.k.** [<<]

Ann: He goes **with my parents** and **with my friends**. ... **"con mis amigos"**.

[L1p](~) [L1p](~)>[L2p](~)

Alice: **Yeah. I thought he was talking about all his different friends at first, but....** [x]

Run III

Move 3:

- | | |
|---|--|
| 1 | Ayer estaba con unos amigos |
| 2 | celebrando |
| 3 | el fin de carrera de una de mis amigas que se graduaba como médico |

Ann: Did he just say **"the end"**, or something like that: **"el fin"**. [L1w]>[L2w]

Alice: **"de carrera"**. [L2p]

Move 4:

- | | |
|---|--|
| 3 | el fin de carrera de una de mis amigas que se graduaba como médico |
|---|--|

Alice: **The end of his career.** It's not the end

It's not the end of his career? [L1p] [?]

...of one of his friends? [L1p]

Yeah, "carrera", it is **race** isn't it?

(L2w)> [L1w]

Ann: "Carrera" is race isn't it? **The end of the race.**

>[L1p] [x]

Move 5:

- 3 el fin de carrera de una de mis amigas que se graduaba como médico
- 4 y eran sobre las ocho de la tarde y estábamos en su casa.
- 5 Estábamos celebrando con sus padres
- 6 con el resto de los amigos,
- 7 cuando de repente,
- 8 llaman a la puerta,
- 9 esta amiga abre la puerta
- 10 y era mi vecina
- 11 que había ido a buscarme (sabía que estaba allí)
- 12 porque para decirme que me habían robado la casa, o que me la estaban robando.

Alice: **... or career.** (L1w) [?]

Ann: Yeah.

Alice: Oh! I've got it: he's **celebrating** [L1w]

Ann: Yeah.

Alice: Well they're talking about **celebrating the end of his career, so they're having a party in his house.** [+ INF]

Ann: **End of his studying?**

Alice: ?

Ann: **The end of his studying, how can you celebrate the end of your career?** [x]

Alice: **When you retire. Career retirement party.** [inf] [?]

Ann: Hum.

Alice: Oh! Yeah, **or it could be degree, maybe.** [inf] [?]

Move 6:

[7 ... / ... end]

[L1c](~)

[inf]

Alice: Is he going on about **the apartment got no entrance hall** or something?

Ann: Didn't he say it was **continuing or doing something** just at the end. [L1w](x)

Alice: ...yeah.

Ann: After he said the police? [*sigh and short silence*] She [gave] us a word for retiring and he would have said that if it were retirement [inf] [?]

Alice: Yeah, maybe. So it could be just...

Ann: ...the end of being...

Alice: **Definitely celebrating anyway.**

[!]

Ann: **The end of the studying to be a doctor** or something like that.

[+]/[INF](=)

Alice: Yeah, the end of **his** degree.

[inf](x)

Ann: **With his friends and his...**

Alice: ... **parents.** **That's one of the only bits I know for sure** [laughs].

Ann: "Amigos" and he says something. He says **"Carmen"**, so maybe he's describing the people that are there, and the describing what's in the rooms, through the doors and...

[L2w](x) > [INF](x)

Alice: Yeah, that's what I understood.. **even if I listened to it five times, I wouldn't know.**

That's as much as I know [laughs].

Ann: **Ah, [god]!**

Alice: I want to tell her I must go early. So how do you think you did in your exams?

Ann: Sorry?

Alice: How did you do in your exams?

Ann: Er... I don't know [laughs]. They were very strange. One of them was... *[one or two comments about her exams, until tape starts again.]*

[Directed attention fails]

Move 7:

- | | |
|---|--|
| 1 | Ayer estaba con unos amigos |
| 2 | celebrando |
| 3 | el fin de carrera de una de mis amigas que se graduaba como médico |

Alice: So what do you think this is?

Ann: **It's the end of a... career... of one of his friends.**

[++][!](~)

Alice: **So they're celebrating.**

Ann: Uh uh.

END

Protocol no. 2: Bill & Linda (D)

Run I

Move 1:

[1 ... / ... 6]

Linda: Shall we rewind it? I didn't hear that.

Bill: *[laughs]* Oh dear!

Linda: Turn it down as well, that's too loud.

Bill: That's not [here?].

Move 2:

[1 ... / ... 14]

15 por lo menos cuando ya vi que, que ella estaba aquí

16 en casa, y ya me había dicho que la policía había llegado,

17 y por lo visto no había sido nada grave,

18 ya me tranquilicé un poco, me puse los zapatos

19 y me llevó. Me llevó otra vez a casa, a mi casa.

Linda: Haven't got a clue what they're talking about.

Bill: *[laughs]* - Linda: Shoes...

[20 ... / ... end.]

Bill Huh! Bugger me! Did you get much of that?

Linda: No.

Bill: He's going on about his house quite a bit.

Linda: He's talking about his friends.

Bill: Hey? Did he?

Linda: At the beginning.

Bill: I wonder if he'd actually [...].

Linda: Rewind it right at the beginning.

Bill: It's on fourteen.

Run II

Move 3:

[1 + 2]

Bill: That was!! Hooh, bloody woman!

Linda: [laughs]

Bill: Where are you playing [from? Get] on fourteen... [tape starts playing again].
Is this all being recorded? [laughs]

Move 4:

[1 ... / ... 11]

Linda: Shall we rewind it?

Bill: Yeah. Go back a little bit. He's on about what his friends are doing, and he said one of them's a doctor.

Linda: Uh uh, going out with the parents.

Bill: Yeah. [tape starts playing again]

Move 5:

[1 + 2]

Linda: "Comment ça va?"

Bill: No: "con os amigos". He says he knows a friend.

Move 6:

- 1 Ayer estaba con unos amigos
- 2 celebrando
- 3 el fin de carrera de una de mis amigas que se graduaba como médico
- 4 y eran sobre las ocho de la tarde y estábamos en su casa.
- 5 Estábamos celebrando con sus padres
- 6 con el resto de los amigos,
- 7 cuando de repente,
- 8 llaman a la puerta,
- 9 esta amiga abre la puerta

Bill: No: *with* my friends.

Linda: "El fin de carretas"... end of the street.

Bill: I've no idea what he's on about. Do you?

Linda: "Porta"...

Bill: What's "porta"?

Linda: I don't know what he's saying...

Bill: Oh don't be [wet?], come on!

Linda: [laughs].

Move 7:

1	Ayer estaba con unos amigos	
2	celebrando	
3	el fin de carrera de una de mis amigas que se graduaba como médico	Bill: Doctor.
4	y eran sobre las ocho de la tarde y estábamos en su casa.	
5	Estábamos celebrando con sus padres	Linda: Celebrate.
6	con el resto de los amigos,	Bill: He's saying with his parents.
7	cuando de repente,	
8	llaman a la puerta,	Bill: Why is he celebrating?
9	esta amiga abre la puerta	
10	y era mi vecina	Bill: We'll find out later.

Linda: Is he finishing something? "Fin de" something...

Bill: You reckon he's finishing his degree?

Linda: Might be yeah.

Bill: And he's that pissed off because he [...] over exams?

Linda: [laughs] Yeah... I don't know, I don't know...

Bill: Don't worry! [...] in Spanish anyway.

Move 8:

1	Ayer estaba con unos amigos	
2	celebrando	Bill: [whispers] "celebrando".
3	el fin de carrera de una de mis amigas que se graduaba como médico	Do you mean with my friends yeah, at medical school...
4	y eran sobre las ocho de la tarde y estábamos en su casa.	
5	Estábamos celebrando con sus padres	They celebrate with a lot of parents.

- 6 con el resto de los amigos,
7 cuando de repente,

Linda: *[whispers]* Friends.

Linda: "De repente", what's "de repente"? Is that what he said?

Move 9:

- 5 Estábamos celebrando con sus padres
6 con el resto de los amigos,
7 cuando de repente,
8 llaman a la puerta,

Bill: *[whispers]* Celebrando.

Linda: Yes, we got that bit.

... de repente.

[9 ... / ... 18]

Bill: Shall we listen to that again?

Linda: Uh..

Bill: Got about, till about thirty [...] now..

Move 10:

[12 ... / ... 14 - No comments made with this move.]

Move 11:

- 10 ...vecina
11 que había ido a buscarme (sabía que estaba allí)
12 porque para decirme que me habían robado la casa, o que me la estaban robando.
13 Así que yo me quedé todo de una pieza, me quedé de piedra
14 y no sabía qué hacer, ni cómo reaccionar, pero bueno
15 por lo menos cuando ya vi que, que ella estaba aquí
16 en casa, y ya me había dicho que la policía había llegado,

Bill: Is that just people's names he's just saying?

..and she's gonna do this, and she's gonna do that...

Linda: He's talking about the police.

Move 12:

- | | |
|---|---|
| <p>13 Así que yo me quedé todo de una pieza, me quedé de piedra</p> <p>14 y no sabía qué hacer, ni cómo reaccionar, pero bueno</p> <p>15 por lo menos cuando ya vi que, que ella estaba aquí</p> <p>16 en casa, y ya me había dicho que la policía había llegado,</p> <p>17 y por lo visto no había sido nada grave,</p> <p>18 ya me tranquilicé un poco, me puse los zapatos</p> | <p>Bill: Maybe he's getting [...].</p>

<p>Bill: <i>[whispers]</i> "politicía" (sic)...</p> |
|---|---|

[both laugh at the same time] - Linda: He's gonna do something with his shoes!
 Bill: Oh I'm not [looking] for doing this!

Move 13:

- | | |
|--|--|
| <p>14 y no sabía qué hacer, ni cómo reaccionar, pero bueno</p> <p>15 por lo menos cuando ya vi que, que ella estaba aquí</p> <p>16 en casa, y ya me había dicho que la policía había llegado,</p> <p>17 y por lo visto no había sido nada grave,</p> <p>18 ya me tranquilicé un poco, me puse los zapatos</p> <p>19 y me llevó. Me llevó otra vez a casa, a mi casa.</p> <p>20 La policía estaba fuera,</p> <p>21 esperándonos.</p> <p>22 Y muy amable, el policía me dijo: "Bueno,</p> | |
|--|--|

Linda: Listen, he's listening to something.

Move 14:

- | | |
|---|---|
| <p>18 ya me tranquilicé un poco, me puse los zapatos</p> <p>19 y me llevó. Me llevó otra vez a casa, a mi casa.</p> <p>20 La policía estaba fuera,</p> | <p>Linda: "Me llevo", "me llevo", is that to wear or something? No!</p> |
|---|---|
- Bill: Yeah.
- Linda: Yeah?
- Bill: He's wearing...
- Linda: *[whispers]* "Me llevo"...

Bill: "Llevar" is... is it to wash, is that "levar"?

Linda: That's "lavar". "Me llevo", levar is to wear.... Ooooh! *[sighs in despair]*

Bill: *[laughs]*

Linda: *[laughs]* Oh! ... "Me llevo", "me llevo".

Bill: Go on. Play, play!

Move 15:

- 17 y por lo visto no había sido nada grave,
- 18 ya me tranquilicé un poco, me puse los zapatos
- 19 y me llevó. Me llevó otra vez a casa, a mi casa.
- 20 La policía estaba fuera,
- 21 esperándonos.
- 22 Y muy amable, el policía me dijo: "Bueno,
- 23 abre la puerta. ¿Es tuya la casa? —Sí sí. —
- Abre la puerta
- 24 y ya entro contigo para por si acaso, por si las
- moscas,
- 25 no vaya a haber alguien que esté detrás de las
- puertas o escondiéndose."
- 26 Entonces entramos,
- 27 ya me había dicho el policía que habían roto la
- puerta de atrás, la puerta de,
- 28 del jardín.

Bill: He's putting his "záp'tos"

Linda: What's he doing with the shoes?

Bill: Maybe he's cleaning his shoes and getting ready for this [seminar].

Bill: Puerta, puerta... what's "puerta"?

Linda: What?

Bill: What's "puerta". he's going "puerta", "puerta" this and "puerta" that...

Linda: I don't know! I've seen "puerto" before, but that's door isn't it?

Move 16:

[25 + 26

Linda: Is he saying "puertas"? "porta"?

Move 17:

[19... / ... 24]

Linda: "Importa", "importa": important!

Bill: Important?

Linda: Speaking is important.

Move 18:

[25 ... / ... 28]

29 Así que efectivamente, la puerta no estaba allí,
30 estaba totalmente rota,
31 los cristales todo por el, todos los cristales por
el suelo,
32 y por suerte no habían entrado.
33 Por lo visto, fue gracias a la alarma.
34 Y bueno, con eso ya llegó la policía,
35 y llegué yo a continuación,
36 me tomaron los datos

Bill: "El suelo"... "suelo" is floor.

Linda: Glass on the floor!?

Linda: Oh! I haven't got a clue what he's talking about.

Bill: What... he's been going about "medico" yeah? And he's seeing his friends and he's gonna do this with his parents and he's gonna do something, and then he says he's gonna get ready. And then he says he's gonna... what is he, is he... do you reckon, if he's graduating, graduating from architecture or something..

Linda: [sighs] Oh! Shall we listen to it all again?

Bill: Hold on then have we finished?

Move 19:

38 Por suerte se quedó nada más en un susto.

Bill: "Uno siesto"... and that is all. "Y uno sieasto", I see... Do you wanna go from the beginning?

Linda: Yeah. Listen to it from the beginning.

Bill: How long have we got?

Linda: Well, we haven't got a clue anyway, so we may as well listen to it anyway.

Bill: We *have* got a clue.

Run III

Move 20:

[1 ... / ... 6]

- 7 cuando de repente,
 8 llaman a la puerta,
 9 esta amiga abre la puerta
 10 y era mi vecina
 11 que había ido a buscarme (sabía que estaba allí)

Linda: [...] supposed to be listen[...] ?

Bill: Not me!

Linda: What about meat, there? He going about "carne" something about "eat"?

Bill: "Carne"! It's a name!

Linda: Oh I heard him say "carne".

Move 21:

- 6 con el resto de los amigos,
 7 cuando de repente,
 8 llaman a la puerta,
 9 esta amiga abre la puerta
 10 y era mi vecina
 11 que había ido a buscarme (sabía que estaba allí)
 12 porque para decirme que me habían robado la casa, o que me la estaban robando.
 13 Así que yo me quedé todo de una pieza, me quedé de piedra
 14 y no sabía qué hacer, ni cómo reaccionar, pero bueno
 15 por lo menos cuando ya vi que, que ella estaba aquí
 16 en casa, y ya me había dicho que la policía había llegado,
 17 y por lo visto no había sido nada grave,
 18 ya me tranquilicé un poco, me puse los zapatos
 19 y me llevó. Me llevó otra vez a casa, a mi casa.
 20 La policía estaba fuera,

Bill: ["importa"?]

It is an important speech.

Linda: ["fed up" sigh]

Bill: [whispers] "zapatos".

Bill: [...] his house.

[recording suddenly ends here]

End

Protocol no. 3: Michael & Paul (D)

These students seem to stop the recorder every time they decide to rewind on the player. They do switch it back on when the player starts playing the text again. Any comments made while the tape was rewinding may have been lost.

Run I

Move 1:

[1 ... / ... 6]

Michael: Stop it. Stop that. Rew[ind] // [Sudden cut - stopped tape recorder?]

Move 2:

[1 ... / ... 3]

Michael: What's that? Is that "carrera". "El fin de carrera"...

Paul: I'll rewind it.

Michael: I know he's going about "los amigos". Was it "amigos"?

Paul: yeah.

Michael: Rew[ind] // [Sudden cut - stopped tape recorder?]

Move 3:

[1 ... / ... 28]

- 29 Así que efectivamente, la puerta no estaba allí,
- 30 estaba totalmente rota,
- 31 los cristales todo por el, todos los cristales por el suelo,
- 32 y por suerte no habían entrado.
- 33 Por lo visto, fue gracias a la alarma.
- 34 Y bueno, con eso ya llegó la policía,
- 35 y llegué yo a continuación,
- 36 me tomaron los datos
- 37 y eso fue todo.
- 38 Por suerte se quedó nada más en un susto.

Paul: [incomprehensible]

Michael: [laughs]

Michael: I get the odd word.

Paul: I get the odd word. He keeps saying "casa".

Michael: yeah, it's house.

Paul: Is he talking about the people in the house?

Michael: I don't know.... "casa". Rew[ind] // [Sudden cut - stopped tape recorder?]

Run II

Move 4:

[1... / ... End]

Michael: Something about the police. Doctor. Hum... wife does something in the house.

Paul: Was it some sort of description or something?

Michael: I don't know because he's on about lots of friends as well. I heard "suelo" mentioned, which is a carpet and... Just listen to it.

Paul: We're supposed to break it down and listen to it somehow.

Run III

Move 5:

[1 ... / ... 3]

Michael: His friend's worked as a doctor.

Paul: Yes he mentioned "medico" didn't he. Is it just a friend?

Michael: Is that "traba[dz]ando"? [pronounces French "dj"] . His friend used to work as a doctor.

Paul: Shall we rewind?

Move 6:

[1 ... / ... 17]

18 ya me tranquilicé un poco, me puse los zapatos

19 y me llevó. Me llevó otra vez a casa, a mi casa.

Michael: Does he say "zapatos"?

Move 7:

[16 ... / ... End.]

Michael: Is it not..."puerto". I don't know what that means.

Paul: "Puerto", "puerto".

Michael: That's door isn't it?

Paul: That's what I thought.

Michael: "Puerto".

Paul: Can we talk about "doors"?!

Michael: *[laughs]*.

Run IV

Move 8:

[1 ... / ... 5]

Michael: Is that "estamos", "estábamos". That means they were. They were being... hold on.

Move 9:

[3 ... / ... 5]

Michael: They were in the house.

Paul: Is he... going through the house, describing people in different rooms and things? Like you say you go through door and there's somebody there or something.

Move 10:

- | | |
|--|------------------------------|
| <p>3 el fin de carrera de una de mis amigas que se graduaba como médico</p> <p>4 y eran sobre las ocho de la tarde y estábamos en su casa.</p> <p>5 Estábamos celebrando con sus padres</p> <p>6 con el resto de los amigos,</p> <p>7 cuando de repente,</p> <p>8 llaman a la puerta,</p> <p>9 esta amiga abre la puerta</p> <p>10 y era mi vecina</p> | <p>Paul: [...] "padres".</p> |
|--|------------------------------|

Michael: "Esta amiga". Not friend, *this* friend.

Move 11:

[6 ... / ... 14]

- 15 por lo menos cuando ya vi que, que ella estaba
aquí
- 16 en casa, y ya me había dicho que la policía
había llegado,
- 17 y por lo visto no había sido nada grave,
- 18 ya me tranquilicé un poco, me puse los zapatos
- 19 y me llevó. Me llevó otra vez a casa, a mi casa.

Michael: "Policía".

[20 ... / ... End.]

Paul: He said "policía" at the end. Is that the police?**Michael:** Yeah. That's the police yeah. I heard that a couple of times. But "puerta" [?] is not to wear is it? It's like kind of clothes...**Paul:** If we knew that word it would be the key to everything.**Run V****Move 12:**

[1 ... / ... 13]

*(Time out).***End**

Protocol no. 4: Chloe & Gill (D)

NB: The two speakers may be mixed up in this transcript, as their voices are very similar to each other.

Gill: Go on then.

Chloe: What do you want to do?

Gill: Just listen to it straight through.

Chloe: Play it through all the way through first of all?

Gill: Okay.

[Teacher can be heard saying "no notes".]

Gill: No notes? Okay.

Run I

Move 1:

[1 ... / ... end] - No comments until end of run.

Chloe: What a relief it stopped!

Gill: That's right yeah.

Chloe: Is it that test we had last week?

Gill: It's not the same one. No. It's very similar, but it's not the same one.

Chloe: He... he just starts talking about his friends doesn't he? There was something about "amigos" to begin with.

Gill: Is he describing their jobs?

Chloe: He could be.

Gill: But he's talking about a house quite a lot as well, which I don't really understand *[laughs]*. There was "casa" came out, but also "trabaja".

Chloe: Maybe it's a housewife.

Gill: *[laughs]* Could be.

Chloe: Play the first bit.

Gill: Right. He didn't breathe very much, so it was hard to tell *[both laugh]*. I'll give it to you to stop it.

Run II

Move 2:

[1 ... / ... 5]

Chloe: He's a doctor supposed to be.

Gill: Oh I don't know. There was definitely "amigos" and "amigas".

Chloe: And then "médico".

Gill: Yeah.

Chloe: How can you...

Gill: [laughs] . Shall we listen to it again?

Move 3:

- 1 Ayer estaba con unos amigos
- 2 celebrando
- 3 el fin de carrera de una de mis amigas que se graduaba como médico
- 4 y eran sobre las ocho de la tarde y estábamos en su casa.
- 5 Estábamos celebrando con sus padres
- 6 con el resto de los amigos,
- 7 cuando de repente,
- 8 llaman a la puerta,
- 9 esta amiga abre la puerta
- 10 y era mi vecina
- 11 que había ido a buscarme (sabía que estaba allí)
- 12 porque para decirme que me habían robado la casa, o que me la estaban robando.

Gill: "Celebrando", what does that mean?

Chloe: "Como médico".

Chloe: Open the door.

Gill: So... he's going on about the... Okay, so he starts off at the beginning so he's talking about his friends... and then the "médico" section.

Chloe: Uh uh.

Gill: Doctors, but we don't know quite how...

Chloe: No.

Gill: And then he's obviously had... 'coz he had his father and...

Chloe: Yeah...

Gill: "Con" mother and... "con el padre". So he had them round his house or something [laughs].

Chloe: I haven't got a clue.

Move 4:

- 1 Ayer estaba con unos amigos
- 2 celebrando
- 3 el fin de carrera de una de mis amigas que se graduaba como médico
- 4 y eran sobre las ocho de la tarde y estábamos en su casa.
- 5 Estábamos celebrando con sus padres
- 6 con el resto de los amigos,
- 7 cuando de repente,
- 8 llaman a la puerta,
- 9 esta amiga abre la puerta
- 10 y era mi vecina
- 11 que había ido a buscarme (sabía que estaba allí)
- 12 porque para decirme que me habían robado la casa, o que me la estaban robando.
- 13 Así que yo me quedé todo de una pieza, me quedé de piedra
- 14 y no sabía qué hacer, ni cómo reaccionar, pero bueno
- 15 por lo menos cuando ya vi que, que ella estaba aquí
- 16 en casa, y ya me había dicho que la policía había llegado,
- 17 y por lo visto no había sido nada grave,
- 18 ya me tranquilicé un poco, me puse los zapatos
- 19 y me llevó. Me llevó otra vez a casa, a mi casa.
- 20 La policía estaba fuera,
- 21 esperándonos.
- 22 Y muy amable, el policía me dijo: "Bueno,
- 23 abre la puerta. ¿Es tuya la casa? —Sí sí. — Abre la puerta
- 24 y ya entro contigo para por si acaso, por si las moscas,

Chloe: I just don't understand any of the words!

Gill: [whispers] "Piedra"...

Chloe: Is that a part of the body?

Is that "piedra"?

Chloe: Socks or shoes? "Zapatos".

Gill: He's opening the door lock isn't he in this house? [laughs]

Do you reckon he's leaving the house or something? Putting his shoes on and opening the door and shutting the door and... opening the door, well he forgot something.

Chloe: Well it could be his daily routine. Yeah? He's talked about being at the doctors or something.

Gill: But he lives with his father and his friends *[laugh]*.

Chloe: I don't think he does.

Gill: Well if he's opening all these doors it will have to be a big house.

Chloe: If you recap it does it actually go right back to the beginning? Because I don't believe he does breathe *[laughs]*.

Gill: Yeah it does.

Move 5:

- 13 Así que yo me quedé todo de una pieza, me quedé de piedra
- 14 y no sabía qué hacer, ni cómo reaccionar, pero bueno
- 15 por lo menos cuando ya vi que, que ella estaba aquí
- 16 en casa, y ya me había dicho que la policía había llegado,
- 17 y por lo visto no había sido nada grave,
- 18 ya me tranquilicé un poco, me puse los zapatos
- 19 y me llevó. Me llevó otra vez a casa, a mi casa.
- 20 La policía estaba fuera,
- 21 esperándonos.

Chloe: Police.

Chloe: Did he say "trabaja en la casa"?

Gill: Well he does housework as part of his daily routine.

Chloe: yeah, probably.

Move 6:

- 22 Y muy amable, el policía me dijo: "Bueno,
- 23 abre la puerta. ¿Es tuya la casa? —Sí sí. —
Abre la puerta
- 24 y ya entro contigo para por si acaso, por si las moscas,
- 25 no vaya a haber alguien que esté detrás de las puertas o escondiéndose."
- 26 Entonces entramos,

Gill: Perhaps he's a carpenter who goes around fixing people's doors.

- 27 ya me había dicho el policía que habían roto la
puerta de atrás, la puerta de,
28 del jardín.
29 Así que efectivamente, la puerta no estaba allí,
30 estaba totalmente rota,
31 los cristales todo por el, todos los cristales por
el suelo,
32 y por suerte no habían entrado.

[both laugh]

Gill: What's "el suelo"? We've done "suelo"... that's floor.

Chloe: Oh yeah. What's he talking about... glass on the floor. Perhaps he
smashed the window of the door [laughs].

Move 7:

- 32 y por suerte no habían entrado.
33 Por lo visto, fue gracias a la alarma.
34 Y bueno, con eso ya llegó la policía,
35 y llegué yo a continuación,
36 me tomaron los datos
37 y eso fue todo.
38 Por suerte se quedó nada más en un susto.

Gill: The police...

Chloe: He's been burgled.

Gill: It could be he was at the doctor's or something, and he came back and
found his house had been burgled.

Chloe: Right.

Gill: And so he went in the door and... I just [don't know what] his shoes...

Chloe: [laughs]

Run III

Move 8:

[1 ... / ... end] - No comments until end of run

Gill: Did he say he'd left the door open? ...

Chloe: Is it his house?

Gill: I think it is his house.

Chloe: Because he said something about "esperando-nos". A policeman
questioning or something?

Gill: Uh uh. I think it must be some form of burglary. Hem... But... It's, it's too difficult to...

Chloe:to get the words in between, coz I didn't recognise anything that could have been stolen, I didn't recognise any words like that.

Gill: No. And it was as if he was... he was walking through the house, and he was opening doors and he went out into the garden, he said he opened the door into the back garden... but... and he put his shoes on, but *[laughs]*.

Chloe: Perhaps 'coz there's glass on the floor.

Gill: That's right yeah. But perhaps... perhaps, oh no, if he had his shoes on he wouldn't have... *[rejected hypothesis is inaudible]*.

Chloe: No *[sighs]*. Listen to the last bit again, with the police.

[both laugh]

Move 9:

[Single segment: 29, cut.]

End (Time out).

Protocol no. 5: Mark & Liz (C1)

Run I

Move 1:

[1 ... / ... 39+?]

Tape stops recording after segment 39. No comments up to that point.

Move 2:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.
- 6 —¿A qué te dedicas?
- 7 —Pues...
- 8 me dedico a varias cosas.
- 9 El trabajo que más me gusta de...
- 10 los varios que ejerzo
- 11 es el de presentador
- 12 en Telemotril.
- 13 No es exactamente tampoco presentador, porque

Mark: Granada.

Liz: Hum.

Mark: "Médico".

Liz: Medical [...]

He said Madrid. Said Madrid?

Mark: I don't know. Sorry.

Liz: I still can hear everybody! [...] Aaaah! shut up!

Mark: I don't know why they [...]. Right. Something, four years, he's a doctor. Salamanca, or Madrid or something.

Liz: No, he said Madrid [...] ... What was his name?

Mark: I didn't get as much.

Liz: Let's just carry on with it. and we'll sort that back.

Mark: Right.

Move 3:

- 14 los tres presentadores que estamos aquí
- 15 tenemos que hacer un poco de redactores,
- 16 y un poco de periodistas,
- 17 y también supervisar el montaje
- 18 de las noticias que nosotros conseguimos.
- 19 Entonces,
- 20 hasta ahora me he dedicado a ello por las tardes,
- 21 y por las mañanas
- 22 he estado yendo a un estudio
- 23 de arquitectura,
- 24 trabajando como delineante.

Liz: I can't hear it!

He's quite quiet isn't he!

[laughs]

Mark: Is it a studio in the mornings?

Liz: I can't [...]! It's really, really bad.

Move 4:

- 26 hoteles, urbanizaciones y demás ¿no?
- 27 Esa es mi profesión.
- 28 Lo que ocurre es que

[Can you hear everybody making a noise?] I can't hear anything.

Liz: [...] carry on listening to this.

Mark: [...]

Move 5:

- 28 Lo que ocurre es que
- 29 un día se presentó la oportunidad de trabajar aquí en Telemotril,
- 30 apareció un anuncio,
- 31 se buscaban presentadores,
- 32 y yo llevaba viviendo aquí mes y medio,
- 33 y pensé que bueno,
- 34 que porqué no probar ¿no?

Liz: "Mes y medio", is it? More or less.

- 35 Así que me presenté y me llamaron.
- 36 Entonces, pues aquí estoy, trabajando como presentador.
- 37 —¿De dónde eres?
- 38 —Pues soy de Madrid.
- 39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?
- 40 —Pues esa era una de mis principales inquietudes
- 41 cuando llegué aquí a...
- 42 a Motril ¿no?
- 43 Bueno, cuando llegué a Telemotril, quiero decir.
- 44 Porque pensaba que, puesto que no tengo el acento de aquí
- 45 y se pretendía hacer una televisión local,
- 46 pues a lo mejor precisamente
- 47 el tener un acento diferente
- 48 me apartaba ¿no? o me descalificaba para,
- 49 trabajar como presentador.
- 50 Pero los madrileños,
- 51 los madrileños son bien aceptados en Motril.
- 52 O sea, quizá porque son una gente...
- 53 (los motrileños) son una gente hospitalaria
- 54 y aceptan bien
- 55 a todos los forasteros,
- 56 o quizá también porque Madrid,
- 57 por ser la capital de,
- 58 de España y por estar...
- 59 un poco el eje de todas las actividades
- 60 pues, económicas y demás,
- 61 pues se proyecta
- 62 a gran escala fuera de Madrid ¿no?
- 63 Entonces...
- 64 no se ve a un Madrileño como a un extranjero,
- 65 prácticamente la gente te asume
- 66 o te admite como si fueras casi casi de aquí.

What is she asking him? I can't hear it.

Is that...

Mark: [...] Spain [she laughs] He said...

Liz: Capital of Spain!

[both at the same time] Mark: Madrid's the capital of Spain or something.

Mark: That's it. Rewind it again? How much [did you get]. I don't catch much at all.

Liz: It's too quiet.

Mark: It's the background noise.

Liz: It's too quiet, yeah.

Mark: Right, so go through it again.

Liz: Yeah.

Mark: He's a doctor. Something about four years. He said Salamanca first, then Madrid.

Liz: Spain's the capital of Madrid.

Mark: Spain's the cap... no, Madrid's the capital of Spain *[she laughs]*. He said... erm... that's about all I caught, I think.

Liz: Listen to his name, this time.

Run II

Move 6:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.
- 6 —¿A qué te dedicas?

Liz: ["cabida" (...)]

Mark: Granada something.

[6 ... / ...19]

- 20 hasta ahora me he dedicado a ello por las tardes,
- 21 y por las mañanas
- 22 he estado yendo a un estudio
- 23 de arquitectura,
- 24 trabajando como delineante.
- 25 Haciendo proyectos de
- 26 hoteles, urbanizaciones y demás ¿no?
- 27 Esa es mi profesión.
- 28 Lo que ocurre es que

Liz: The mornings as well.

Mark: The mornings and the evenings I think he said.

Liz: "Tardes" is afternoons.

Mark: It's his profession or something.

29 un día se presentó la oportunidad de trabajar
aquí en Telemotril,
30 apareció un anuncio,
31 se buscaban presentadores,
32 y yo llevaba viviendo aquí mes y medio,
33 y pensé que bueno,
34 que porqué no probar ¿no?
35 Así que me presenté y me llamaron.
36 Entonces, pues aquí estoy, trabajando como
presentador.
37 —¿De dónde eres?

38 —Pues soy de Madrid.
39 —¿Cómo, cómo es aceptado un madrileño aquí
en Motril?
40 —Pues esa era una de mis principales
inquietudes
41 cuando llegué aquí a...
42 a Motril ¿no?
43 Bueno, cuando llegué a Telemotril, quiero decir.
44 Porque pensaba que, puesto que no tengo el
acento de aquí
45 y se pretendía hacer una televisión local,
46 pues a lo mejor precisamente
47 el tener un acento diferente
48 me apartaba ¿no? o me descalificaba para,
49 trabajar como presentador.
50 Pero los madrileños,
51 los madrileños son bien aceptados en Motril.
52 O sea, quizá porque son una gente...
53 (los motrileños) son una gente hospitalaria

54 y aceptan bien
55 a todos los forasteros,
56 o quizá también porque Madrid,
57 por ser la capital de,
58 de España y por estar...
59 un poco el eje de todas las actividades

Mark: "Mexime"... maybe means...
... Mexico.

Liz: "Medio".

No. "Mes y medio".

More or less.

Oh no, that's "más o menos".

Mark: Yeah.

Liz: Local television.

Mark: "Madrileños"?

[both together] Mark: Hospital. Liz:
Hospital, yeah.

Liz: He's in a hospital.

Mark: He works in Madrid hospital,
which is the capital of Spain.

- 60 pues, económicas y demás,
61 pues se proyecta
62 a gran escala fuera de Madrid ¿no?
63 Entonces...
64 no se ve a un Madrileño como a un extranjero,
65 prácticamente la gente te asume
66 o te admite como si fueras casi casi de aquí.

Liz: "Casi casi aquí", what's that?

Mark: Right. Er... I don't know if you got much more out of that.

Liz: [laughs]

Mark: But one thing: local television and the hospital.

Liz: [...]

Mark: [...] something weird.

Liz: [...pity it] can't get any louder.

Run III

Move 7:

- 1 —Bueno pues, me llamo Mario Cabrera,
2 tengo veinticuatro años,
3 vivo en Ramblilla de la Caleta,
4 número cuatro, de Salobreña,

Mark: Let's [get it again] - Liz: Hum.

Move 8:

- 1 —Bueno pues, me llamo Mario Cabrera,
2 tengo veinticuatro años,
3 vivo en Ramblilla de la Caleta,
4 número cuatro, de Salobreña,

Mark: "Cabreda"?

Liz: "Tengo cuarenta años"?

Is that forty? - Mark: Yeah.

Move 9:

[1 ... / ... 6]

Liz: She says "what do you do for a living?"

Mark: He says he's been a doctor for four years?

Liz: I think so. Rewind it again? I didn't quite catch his age. I think it's forty. I wonder if he's forty he wouldn't have been a doctor for four years would he?

Move 10:

[1 ... / ... 3]

Liz: When did he start? *[Next move follows immediately]***Move 11:**

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.
- 6 —¿A qué te dedicas?
- 7 —Pues...
- 8 me dedico a varias cosas.
- 9 El trabajo que más me gusta de...
- 10 los varios que ejerzo
- 11 es el de presentador
- 12 en Telemotril.

Liz: Oh yeah... which? *[which profession?]*

[23 / 37]

Liz: She said where does he live

and he says Madrid

Mark: "Twenty cuatro"!

It's like thirty four years.

Liz: What does he say there?

Move 12:*[No reactions until end of move, segment 22]*

- 21 y por las mañanas
- 22 he estado yendo a un estudio
- 23 de arquitectura,

Mark: He does local television or something

Liz: He's studying, he said something about "estudio" didn't he. Perhaps he works or something... studies....

Move 13:

- 19 Entonces,
 20 hasta ahora me he dedicado a ello por las tardes,
 21 y por las mañanas
 22 he estado yendo a un estudio
 23 de arquitectura,
 24 trabajando como delineante.
 25 Haciendo proyectos de
 26 hoteles, urbanizaciones y demás ¿no?
 27 Esa es mi profesión.

Mark: He said "está american"?

"Pintura"?

Mark: Liz: It's his profession.

Move 14:

- 22 he estado yendo a un estudio

Liz: Oh yeah... which? [which profession?]

[23 ... / ... 37]

- 38 —Pues soy de Madrid.

Liz: She said where does he live

- 39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

and he says Madrid.

Mark: Pardon?

Liz: She asked where does he live.

Mark: Yeah.

Liz: He says Madrid.

Move 15:

[41 ... / ... 43]

- 44 Porque pensaba que, puesto que no tengo el acento de aquí
 45 y se pretendía hacer una televisión local,
 46 pues a lo mejor precisamente
 47 el tener un acento diferente

Mark: He does local television?

Liz: What's he saying?

Mark: He does local television or something.

Liz: [laughing] [...] if he's living in Madrid!

Move 16:

[41 ... / ... 47]

47 el tener un acento diferente

|| Liz: Something different.

[48 ... / ... 55]

Liz: What did he say about a hospital?

Mark: I don't know. Didn't catch it.

Move 17:

29 un día se presentó la oportunidad de trabajar aquí en Telemotril,

30 apareció un anuncio,

31 se buscaban presentadores,

32 y yo llevaba viviendo aquí mes y medio,

33 y pensé que bueno,

34 que porqué no probar ¿no?

35 Así que me presenté y me llamaron.

36 Entonces, pues aquí estoy, trabajando como presentador.

37 —¿De dónde eres?

38 —Pues soy de Madrid.

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

40 —Pues esa era una de mis principales inquietudes

41 cuando llegué aquí a...

42 a Motril ¿no?

43 Bueno, cuando llegué a Telemotril, quiero decir.

44 Porque pensaba que, puesto que no tengo el acento de aquí

Liz: He says "universidad" doesn't he?

[whispers] "medio"...

It's about his [...], isn't it?

Is he reasoning why he should live in Madrid?

Just saying in a way he's got local television [laughs].

... It's the main place.

Mark: Yeah.

Liz: ... something like that.

Mark: Good hospitals or something?

Liz: I think that's where he works.

Move 18:

[45... / ... 53] - No reactions.

Move 19:

[51 ... / ... 55]

Mark: the hospital's often something. Er... don't know.

Liz: Rewind it a bit.

Move 20:

[56 ... / ... 58]

59 un poco el eje de todas las actividades

60 pues, económicas y demás,

61 pues se proyecta

Liz: Lots of things to do.

Mark: For economical reasons.as well.

Liz: He said lots of things yeah. Something about activites.

Move 21:

[59 ... / ... 66]

Liz: Wooh!

Mark: I'm really getting nothing of this.

Liz: Right. Back to start. It must be easier from the start.

I still can't hear, it's not very loud! I can hear everybody mumble.

Mark: It's the background noise...

Liz: Hum.

Run IV**Move 22:**

[1 ... / ... 5]

Mark: Is it born in Granada?

Liz: He says the province of Granada. Maybe he's explaining where he lives.

Move 23:

[1 ... / ... 24]

Liz: What does he say about mornings and afternoons?

Mark: What?

Liz: He says something about what he does in the mornings and afternoons.

Move 24:

- 21 y por las mañanas
- 22 he estado yendo a un estudio
- 23 de arquitectura,
- 24 trabajando como delineante.
- 25 Haciendo proyectos de
- 26 hoteles, urbanizaciones y demás ¿no?
- 27 Esa es mi profesión.

Liz: "Estudio quesquesatura" or something.

He says what he studies
but I don't know what that is.

Mark: I can hear him "pintura"

Move 25:

- 22 he estado yendo a un estudio
- 23 de arquitectura,
- 24 trabajando como delineante.

Liz: Something like [...] windows. That [...]

Move 26:

- 20 hasta ahora me he dedicado a ello por las tardes,
- 21 y por las mañanas
- 22 he estado yendo a un estudio
- 23 de arquitectura,
- 24 trabajando como delineante.
- 25 Haciendo proyectos de
- 26 hoteles, urbanizaciones y demás ¿no?
- 27 Esa es mi profesión.
- 28 Lo que ocurre es que
- 29 un día se presentó la oportunidad de trabajar aquí en Telemotril,
- 30 apareció un anuncio,

Liz: "Esquiatura" or something?

Mark: "Esquiatura".

Liz: What's that?

Anatomy?

[laughs]

Mark: Maybe.

- 31 se buscaban presentadores,
32 y yo llevaba viviendo aquí mes y medio,

Liz: "Mes y medio". I think we ought to know what that is.

Mark: "Meximedio".

Liz: "Mes y medio".

Mark: "Mes y medio".

Liz: "Mes y medio". "Mes".

Mark: "Mez". "Mez y medio".

Liz: "Mes y medio".

Mark: "Mez".

Liz: "Medio".

Mark: "Medio"... So it's the half, half something.

Liz: Maybe he's saying he's half way to being a doctor or something. Maybe he's still... sort of working.

Mark: Yeah. He's four years, yeah. Maybe he's a medical student for four years, half way.

Move 27:

- 35 Así que me presenté y me llamaron.
36 Entonces, pues aquí estoy, trabajando como presentador.

Liz: What's he say? I present or...
Is "presentario" to introduce?

Move 28:

[33 ... / ... 46]

- 47 el tener un acento diferente
48 me apartaba ¿no? o me descalificaba para,
49 trabajar como presentador.

Liz: He said different things to do.

[50 ... / ... 60 - Time out.]

END

Protocol no. 6: Richard & Sam (C1)

Run I

Move 1:

[1 ... / ... end]

Sam: That's it. Stop the tape.

Richard: What did you get out of that?

Sam: I'm studying architecture.

Richard: And he's talking about the days and the weekends as well.

Sam: Er... he's from the province of Granada and all. I think.

Richard: What I'll do is I'll just play it fast. [...]

Run II

Move 2:

[1 ... / ... 6] Local television.

Sam: Whaaaaat?! [laughs]

Richard: So many "años"... "cuatro. Años".

Sam: "Veinticuatro".

Richard: "Veinticuatro".

Sam: I think he said twent... twenty four.

Richard: Twenty four. So he's twenty four years old. Did he say Granada?

Sam: He said who he was. He said what his name was. He's from the "provincia de Granada".

Richard: Just hear it again.

Move 3:

[1 ... / ... 7]

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

10 los varios que ejerzo

11 es el de presentador

Sam: He said he was a "medico", doctor there.

Richard: Medico.

[12 ... / ... 21]

22 he estado yendo a un estudio
23 de arquitectura,
24 trabajando como delineante.
25 Haciendo proyectos de

Sam: He said I study "arquitectura".

[26 ... / ... 36]

37 —¿De dónde eres?
38 —Pues soy de Madrid.
39 —¿Cómo, cómo es aceptado un madrileño aquí
en Motril?
40 —Pues esa era una de mis principales
inquietudes
41 cuando llegué aquí a...
42 a Motril ¿no?
43 Bueno, cuando llegué a Telemotril, quiero decir.
44 Porque pensaba que, puesto que no tengo el
acento de aquí
45 y se pretendía hacer una televisión local,
46 pues a lo mejor precisamente
47 el tener un acento diferente
48 me apartaba ¿no? o me descalificaba para,
49 trabajar como presentador.

Sam: He's from Madrid.

Richard: Local television.

Sam: Present.

[50 ... / ... 55]

56 o quizá también porque Madrid,
57 por ser la capital de,
58 de España y por estar...

Sam: Madrid's the capital of Spain.

[59 ... / ... end.]

Sam: He said foreign there and all: "extranjero". And María said "now".

Richard: Hum?

Sam: María went "now"... That's been recorded.

Richard: Ah? Is it recording us as well?

Sam: Uh uh.

Richard: He seems to do more than one thing What did you hear? You had medico.

Sam: He studies architecture at the weekend I think.

Richard: He studies architecture.

Sam: She said what do you do "qué se dedicas" or whatever, and he said I'm a doctor, and then later on he said I study architecture.

Richard: Did they mention America? ... last week or something?

Sam: I don't know. *[starts tape]* I still don't know what he's called.

Run III

Move 4:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,

Sam: How old?
Did he say he was 24 there?
I think he said thirty four.

Move 5:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.
- 6 —¿A qué te dedicas?
- 7 —Pues...
- 8 me dedico a varias cosas.
- 9 El trabajo que más me gusta de...

Sam: "Veinti..."
Richard: "Caleta"?
"Caleta"?
Sam: "Caleta de"...

[re-starts tape immediately]

Move 6:

- 7 —Pues...
- 8 me dedico a varias cosas.
- 9 El trabajo que más me gusta de...
- 10 los varios que ejerzo
- 11 es el de presentador
- 12 en Telemotril.
- 13 No es exactamente tampoco presentador, porque
- 14 los tres presentadores que estamos aquí

Sam: "Médico varias"... places?
What's "cosas" mean?

- 15 tenemos que hacer un poco de redactores,
 16 y un poco de periodistas,
 17 y también supervisar el montaje
 18 de las noticias que nosotros conseguimos.
 19 Entonces,
 20 hasta ahora me he dedicado a ello por las
 tardes,
 21 y por las mañanas
 22 he estado yendo a un estudio
 23 de arquitectura,
 24 trabajando como delineante.
 25 Haciendo proyectos de
 26 hoteles, urbanizaciones y demás ¿no?
 27 Esa es mi profesión.

He's a presenter on local telly.

Richard: He studied architecture.

Sam: Yesterday.

[26 ... / ... 36]

- 37 —¿De dónde eres?
 38 —Pues soy de Madrid.
 39 —¿Cómo, cómo es aceptado un madrileño aquí
 en Motril?
 40 —Pues esa era una de mis principales
 inquietudes

Richard: What was that question?

Sam: Which one?

Richard: The question she just asked. *[re-starts tape immediately]*

Move 7:

- 13 No es exactamente tampoco presentador,
 porque
 14 los tres presentadores que estamos aquí
 15 tenemos que hacer un poco de redactores,
 16 y un poco de periodistas,
 17 y también supervisar el montaje
 18 de las noticias que nosotros conseguimos.
 19 Entonces,
 20 hasta ahora me he dedicado a ello por las
 tardes,
 21 y por las mañanas

Sam: I don't know.

She said

"de dónde eres".

- 22 he estado yendo a un estudio
 23 de arquitectura,
 24 trabajando como delineante.

What's "por las tardes " mean?

Richard: "Por las tardes" is... afternoon.

Move 8:

- 10 los varios que ejerzo
 11 es el de presentador
 12 en Telemotril.
 13 No es exactamente tampoco presentador,
 porque
 14 los tres presentadores que estamos aquí
 15 tenemos que hacer un poco de redactores,
 16 y un poco de periodistas,
 17 y también supervisar el montaje
 18 de las noticias que nosotros conseguimos.
 19 Entonces,
 20 hasta ahora me he dedicado a ello por las
 tardes,
 21 y por las mañanas
 22 he estado yendo a un estudio
 23 de arquitectura,
 24 trabajando como delineante.
 25 Haciendo proyectos de
 26 hoteles, urbanizaciones y demás ¿no?
 27 Esa es mi profesión.
 28 Lo que ocurre es que
 29 un día se presentó la oportunidad de trabajar
 aquí en Telemotril,
 30 apareció un anuncio,
 31 se buscaban presentadores,
 32 y yo llevaba viviendo aquí mes y medio,
 33 y pensé que bueno,
 34 que porqué no probar ¿no?
 35 Así que me presenté y me llamaron.
 36 Entonces, pues aquí estoy, trabajando como
 presentador.

Richard: "Poco", that means small.

Sam: "Estoy"?

Richard: On the weekend he studies
 architecture.

Sam: He said something about
 estar and America and all.

Sam: "Mes o medio"?

37 —¿De dónde eres?

38 —Pues soy de Madrid.

Richard: "Dónde es"? [re-starts tape at once]

Move 9:

38 —Pues soy de Madrid.

Sam: "De dónde eres"?

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

Richard: Do that sentence again?

Move 10a:

[37 ... / ... 39]

Richard: "Cómo es"... [re-starts tape at once]

Move 10b:

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

Sam: Something about "pequeño" I think?

Move 11:

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

Sam: He said, and then he said...

40 —Pues esa era una de mis principales inquietudes

41 cuando llegué aquí a...

42 a Motril ¿no?

43 Bueno, cuando llegué a Telemotril, quiero decir.

Sam: "Amotril"?

44 Porque pensaba que, puesto que no tengo el acento de aquí

Sam: I don't got a clue what's going on here.

45 y se pretendía hacer una televisión local,

46 pues a lo mejor precisamente

47 el tener un acento diferente

48 me apartaba ¿no? o me descalificaba para,

So that's saying he started off presenting local telly and then ...

49 trabajar como presentador.

50 Pero los madrileños,

Richard: During the week he does "medico" or something?

Sam: No he can't be a medico, architecture.

Sam: He said number four, something.

Move 12:

[50 ... / ... 54]

Sam: "Pendalaria"?

Move 13:

[52 ... / ... 55]

Sam: He just said "pendalaria" and then he went "also".

Move 14:

- 55 a todos los forasteros,
 56 o quizá tambien porque Madrid,
 57 por ser la capital de,
 58 de España y por estar...
 59 un poco el eje de todas las actividades
 60 pues, económicas y demás,
 61 pues se proyecta
 62 a gran escala fuera de Madrid ¿no?
 63 Entonces...
 64 no se ve a un Madrileño como a un extranjero,
 65 prácticamente la gente te asume
 66 o te admite como si fueras casi casi de aquí.

Richard: Capital of Spain.

Sam: He said, and then he s...

Sam: "Casi casi aquí"... [yawning] I haven't got a clue what's going on here.

Richard: Hum

Move 15:

[4 ... / ... 9]

Sam: What's "cosas"?

Move 16a:

- 4 número cuatro, de Salobreña,
 5 provincia de Granada.
 6 —¿A qué te dedicas?

Sam: He said number four, something.

- 7 —Pues...
8 me dedico a varias cosas.
9 El trabajo que más me gusta de...

Richard: She asked a question...

Move 16b:

- 7 —Pues...
8 me dedico a varias cosas.
9 El trabajo que más me gusta de...

Richard: "Varias cosas".

Sam: "Médico"? - Richard: "Varias cosas".

[Recording ends here - Time out.]

END

Protocol no. 7: Michael & Andrea (C1)

Run I

Move 1:

[1 ... / ... 49]

Michael: What???

Andrea: *[laughs]*

Michael: I can't actually get the questions either... Can you hear the questions she's asking on here?

Andrea: No.

Michael: I can't either. I just hear the geezer talking.

Andrea: I don't think it gets any louder.

Michael: [Do you want] to rewind?

Andrea: Yeah. *[teacher arrives: Andrea complains]* I can only hear what the bloke on it is saying, not what the wife is saying... what the woman's saying, only what the man's saying.

Michael: We can't hear the questions being asked.

Andrea: There's a woman and a man on it, and we can only hear...

Teacher: The question is only one. Turn the volume up. *[teacher goes away]*

Michael: Rewind.

Andrea: Uh. *[laughs]*

Run II

Move 2:

[1 ... / ... end]]

Andrea: *[tape ends]* Thank God for that!

Michael: Did you get any of that?

Andrea: Yeah. They were talking about er...

Michael: What he does?

Andrea: Yeah. What he does. Something about in the mornings and in the afternoons.

Michael: Architecture isn't it?

Andrea: Archite... sorry? *[laughs]*

Michael: Isn't he an architect?

Andrea: I don't know. I didn't catch that. They were talking about where he lives as well.

Michael: Uh uh. Madrid, weren't it?

Andrea: Granada region...

Michael: Was it?

Andrea: That's what I heard, but... dunno.

Michael: He's thirty something as well isn't he?

Andrea: I didn't hear that. Shall we... do it in bits?

Michael: Yeah, and go through it again.

Move 3:

[1 ... / ... 3]

Michael: Twenty... "treinta y..."

Andrea: What's that? Was that his age?

Michael: Yeah.

Run III

Move 4:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.

Michael: Twenty...

Andrea: "Años"... Yeah.

[6 ... / ... 19]

Andrea: *[laughs]* Did you understand any of that? This is far too fast. I didn't understand at all.

Michael: Shall we rewind it?

Andrea: Yeah. If you want.

Move 5:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,

3 vivo en Ramblilla de la Caleta,
 4 número cuatro, de Salobreña,
 5 provincia de Granada.
 6 —¿A qué te dedicas?
 7 —Pues...
 8 me dedico a varias cosas.
 9 El trabajo que más me gusta de...
 10 los varios que ejerzo

Andrea: "Provincia Granada".

Michael: "Medico".

Andrea: What's that? - Michael: "Medico".

Andrea: Ah! - Michael: Is it?

[11 ... / ... 25]

Andrea: Was that the bit where he said he studies architecture in the mornings?

Michael: Yeah. But he said "arquitectu-RA". Didn't he?

Andrea: I don't know. Something about what he studies in the mornings, but I don't know.

Michael: Hum.

Move 6:

[26 ... / ... 39]

Andrea: That's where he comes from, there isn't it, where he lives.

Michael: Uh.

Move 7:

[31 ... / ... 49]

Andrea: Did you get any of that?

Michael: Uh uh. [= no]

Andrea: Shat we try it again?

Michael: Uh. [= yes]

Move 8:

[20 ... / ... 22 - No response. Rewound too far back.]

Move 9:

[29 ... / ... 51]

Michael: He says... he says something about local television?

Andrea: Yeah. That's what I heard.

Michael: Yeah. But I don't know what it was about, though.

Andrea: No. Shall we try?

Michael: Yeah. He said something about Madrid, didn't he? Being principal city or something.

Andrea: Yeah. It was er... *[tape re-starts]*

Move 10:

[33 ... / ... end.]

Michael: "Casi casiaki".

Andrea: *[laughs]*. "Casi casi" ah... I'm sure I did know what that meant. Aquí means...

Michael: Here doesn't it?

Andrea: Here.

Michael: Or there... No I missed that whole last bit I think.

Andrea: Right *[laughs]*. He said something about work, trabajar.

Michael: Uh. I think that's what television was about, isn't it?

Andrea: He works on the television.

Move 11:

[31 ... / ... 36]

37 —¿De dónde eres?

38 —Pues soy de Madrid.

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

40 —Pues esa era una de mis principales inquietudes

Michael: What did she say there? [Did you catch that?]

Andrea: No. "Cómo"... something.

Move 12:

[34 ... / ... 38.]

39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?

Andrea: No.

[40 ... / ... end.]

Michael: Did he say something about... what is it now er... he works as a presenter on local telly? ... d' you reckon?

Andrea: No...

Michael: He said something about "presentar", didn't he. Presentar or something.

Andrea: Yeah. ... Oh yeah?

Michael: I reckon maybe he's a presenter. But I don't know.

Andrea: *[laughing]* As well as painter and medic.

Michael: But then the last bit was all about him waff...er... going on about er... living in Madrid or something weren't it?

Andrea: The bit before that, or the...?

Michael: No, just after. Weren't it?

Andrea: No, I didn't catch any of that. He was speaking far too fast.

Michael: I think he might be on about er... I think he might be on about Madrid... stuff like Madrid. I'm not sure though.

Move 13:

[37 ... / ... 55.]

56 o quizá tambien porque Madrid,

57 por ser la capital de,

58 de España y por estar...

59 un poco el eje de todas las actividades

Michael: Uh!

Lives in Madrid.

Andrea: The capital of Spain.

Michael: To do with the capital of Spain or something, is it?

Andrea: Yeah.

Michael: Something like that.

Move 14:

[56 ... / ... end.]

Michael: *[laughs]* "Cas casiaki". Sound Japanese or something.

Move 15:

[45 ... / ... 47]

Andrea: Shall we try a bit at the start again? *[laughs]* Cos' I don't understand much of that.

Michael: *[laughs]*

Andrea: He's speaking far too fast at the end and everything is jumbled up.

Michael: Uh uh. *[tape re-starts at once: beginning of recording]*

Run IV

Move 16:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,

Andrea: He said “porser” though.

Michael: What?

Andrea: He said “porser” er... then something about Madrid capital?

Michael: Yeah.

Andrea: But I don't know what porser means.

Michael: No, I don't know that word.

Andrea: No. Never mind.

Move 17:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,

Michael: How old is he?!

[both laugh] I don't know how old he is!

Move 18:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,

Michael: [laughs - at speech rate?]

...er... “trenti cua...”

Move 19:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,

[still laughing] Granada yeah.

Somewhere in Granada.

Andrea: He tells us what his name is as well.

Michael: Uh.

Michael: How old is he you reckon?

Andrea: [...] *[laughs]*

Move 20a:

[1 ... / ... 4]

Michael: *[sighs loudly and makes snorting noises]*Andrea: *[laughs]*

Michael: How fast!

Andrea: He says it all in like a second!

Michael: That's my whole oral, I think!

Andrea: *[laughs]*

Move 20b:

[1 ... / ... 4]

Andrea: He said vivo en... But it didn't sound like Madrid!

Michael: He's thirty isn't he? Is he thirty... thirty four?

Andrea: "Trentre"...

Michael: "Treinta y cuatro años".

Andrea: Yeah.

Move 21:

- 1 —Bueno pues, me llamo Mario Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.
- 6 —¿A qué te dedicas?
- 7 —Pues...
- 8 me dedico a varias cosas.
- 9 El trabajo que más me gusta de...
- 10 los varios que ejerzo
- 11 es el de presentador
- 12 en Telemotril.
- 13 No es exactamente tampoco presentador,
- 14 porque
- 15 los tres presentadores que estamos aquí
- 16 tenemos que hacer un poco de redactores,

Michael: *[laughs - at speech rate?]**[still laughing]* Granada yeah.

Somewhere in Granada.

16 y un poco de periodistas,
17 y también supervisar el montaje
18 de las noticias que nosotros conseguimos.
19 Entonces,
20 hasta ahora me he dedicado a ello por las
tardes,

[laughs again]

Andrea: "Conseguir"...

Andrea: "Conseguir".

Michael: Is it?

Andrea: I think. "Conseguimos", he said.

Michael: And what is that?

Andrea: Er... we did "conseguir" the other week, when you're buying tickets
[laughs]. To purchase.

Michael: Oh, right, yeah.

Andrea: Was it to buy?

Michael: Yeah, could be yeah.

Andrea: Something like that.

Michael: That's "comprar" is it, to buy?

Andrea: Ah!

Move 22:

[14 ... / ... 24]

Michael: He studies architecture in the morning?

Andrea: Yeah. What did he say he did in the afternoon as well?

Michael: TV presenter [laughs]

Andrea: I thought he said he goes to America, but [laughs] ...it sounds really
stupid.

Move 23:

20 hasta ahora me he dedicado a ello por las
tardes,
21 y por las mañanas
22 he estado yendo a un estudio
23 de arquitectura,

Michael: Is it? [both laugh loudly]

Andrea: I don't think he does.

Michael: Is it?

Move 24:

[18 ... / ... 34]

Andrea: What's that? "Mes y medio".

Michael: "Mezimedia".

Andrea: Well "medio" means half.

Michael: Hum.

Andrea: ..."me-zi..."

Michael: Is it one and a half, "mes y medio"?

Andrea: Er.... could...

Michael: No.

Andrea: Could be [...]

Move 25:

[23 ... / ... 31] - Time out.

END

Protocol no. 8: Delphina & Lesley (C1)

Run I

Move 1:

[1 ... / ... 3]

Delphina: "Me llama"?

Lesley: I'm somebody. I'm twenty...

Delphina: "Año?"

Lesley: Something años.

Delphina: Rewind.

Move 2:

- 1 —Bueno pues, me llamo Mario
Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,

Delphina: "Veinticuatro".

Lesley: Yeah.

What was his name?

Delphina: [let's listen] - Lesley: Yeah [...].

Move 3:

- 1 —Bueno pues, me llamo Mario
Cabrera,
- 2 tengo veinticuatro años,
- 3 vivo en Ramblilla de la Caleta,
- 4 número cuatro, de Salobreña,
- 5 provincia de Granada.

Delphina: "Cabreta".

Lesley: No I don't.

Move 4:

[1 ... / ... 3]

Lesley: I live in...

Delphina: Vivo. Vivo en...?

Lesley: Vivo en... somewhere.

Move 5:

[1 ... / ... 4]

Lesley: Some "Villa... la... careta" or something, sounded like.

Move 6:

[1 ... / ... 5]

Delphina: "Provincia de Granada". [laughs]

Lesley: Wey! I didn't understand that!

Delphina: Er... not at the beginning.

Lesley: From the beginning?

Delphina: No, no.

Lesley: No, just er...

Move 7:

- | | |
|---|---|
| 1 | —Bueno pues, me llamo Mario
Cabrera, |
| 2 | tengo veinticuatro años, |
| 3 | vivo en Ramblilla de la Caleta, |
| 4 | número cuatro, de Salobreña, |
| 5 | provincia de Granada. |
| 6 | —¿A qué te dedicas? |

Lesley: Yeah.

Delphina: She said number... "número cuatro"... What is "calle"?

Lesley: Street.

Delphina: [laughs] Street.

Lesley: Street. Why did he say that?

Move 8:

- | | |
|---|---|
| 1 | —Bueno pues, me llamo Mario
Cabrera, |
| 2 | tengo veinticuatro años, |
| 3 | vivo en Ramblilla de la Caleta, |
| 4 | número cuatro, de Salobreña, |
| 5 | provincia de Granada. |
| 6 | —¿A qué te dedicas? |

Lesley: Did he say "calle"?

7 —Pues...

Delphina: I don't know.

8 me dedico a varias cosas.

Lesley: He's a doctor. He just said...

"Soy médico" or something.

Delphina: How did he say... "edad"?

Lesley: Just... a second ago?

Move 9:

[6 ... / ... 8]

Lesley: Oh, no he didn't.

Delphina: "¿A qué te dedicas?", someone was asking "¿A qué te dedicas?"

Lesley: Yeah?

Delphina: Someone was asking "¿A qué te dedicas?" in the back er... voices.

Lesley: Er... maybe he did say that.

Move 10:

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

10 los varios que ejerzo

11 es el de presentador

12 en Telemotril.

13 No es exactamente tampoco presentador, porque

Lesley: He's talking about... is he talking about his area?

Delphina: No no. "Me dedico" means what... he's doing.

Lesley: Yeah, what's he doing. I thought he said, I thought I heard him say that he was a doctor, but I think I missed it. I got it wrong.

Move 11:

6 —¿A qué te dedicas?

Lesley: Yeah.

7 —Pues...

8 me dedico a varias cosas.

Delphina: Ah! "a varias cosas", many things.

Lesley: Oh right, yeah. He does many... he does a lot of things.

Delphina: I think so. "Varias cosas", I think he said.

Move 12:

[4 ... / ... 11]

Lesley: Yeah.

Delphina: But I don't understand...

Move 13:

6 —¿A qué te dedicas?

7 —Pues...

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

10 los varios que ejerzo

11 es el de presentador

12 en Telemotril.

Lesley: "Lo barrio", is it... the area?

Delphina: What?

Lesley: "Lo barrio".

Delphina: "Lo barrio".

Lesley: Did he say "lo barrio"? Sounds like "your area" isn't it?

Delphina: I think so, I'm not sure.

Lesley: Or the area? No, it's like "it".

Delphina: Er... I don't know. [laughs]

Move 14:

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

10 los varios que ejerzo

11 es el de presentador

12 en Telemotril.

Delphina: What is "kejerzo"?

Did you hear? "Lo barrio kejerzo".

Lesley: Don't know.

Delphina: OK. Rewind it [laughs].

Lesley: er...

Move 15:

[5 ... / ... 12]

Delphina: "Presentador en telemontril".

Lesley: *[laughs]* Dunno... dunno!Delphina: *[smiling]* OK. "Presentador" must be something about presentation, OK.

Lesley: Right. Is it TV presenter?

Delphina: I don't know *[laughs]*

Lesley: I can't hear any of it. I can't make out the words!

Move 16:

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

10 los varios que ejerzo

11 es el de presentador

12 en Telemotril.

13 No es exactamente tampoco presentador,
porque

14 los tres presentadores que estamos aquí

15 tenemos que hacer un poco de redactores,

16 y un poco de periodistas,

17 y también supervisar el montaje

18 de las noticias que nosotros conseguimos.

19 Entonces,

Lesley: Maybe he's a local weather
presenter.In Madrid. - Delphina: *[laughs]*HMMMMMM! [= *plaintive sound*]Delphina: *[laughs]*

Lesley: Right. I got absolutely none of that.

Delphina: How are you doing it? Ah! You press it all the time.

Lesley: Yeah.

Lesley: Can you just hear everyone else talking and like, not really the tape?

Delphina: What?

Lesley: Can you just hear everybody else talking in the background and not the
tape at all?

Delphina: ???

Lesley: *[laughs]*

Delphina: Ah! Yes, yes!

Move 17:

[3 ... / ...13]

Delphina: Did you understand?

Lesley: Something a little.

Delphina: "Poco".

Lesley: "Un poco".

Move 18:

[12 ... / ...16]

Lesley: Did he say "TAMpoco"? Doesn't that mean "neither" or something?

Move 19:

[13 ... / ...16]

Delphina: "Tenemos un poco de"... I don't understand.

Lesley: "Tenemos", what does "tenemos" mean?

Delphina: We have.

Lesley: ???

Delphina: We have.

Lesley: Oh, right, yeah.

Delphina: "Tener".

Lesley: Yeah. We have... little... something... dunno. Ohhh!

Move 20:

[13 ... / ...14]

Delphina: Ah! No "exendamente". He explains that he's not exactly what he said at the beginning.

Lesley: Oh right. Right.

Move 21:

[4 ... / ...13]

Lesley: Yeah.

Delphina: "No exetamente da poco"... Did you hear it?

Lesley: Yeah. It's not exactly a little... presenter.

Delphina: Yeah.

Lesley: Well *[laughs]*... Oh...

Move 22:

[13 ... / ...21]

Lesley: Something in the afternoon.

Delphina: *[laughing]* "Por las tardes".

Move 23:

[19 ... / ...22]

Lesley: He's in a studio in the morning.

Delphina: In the morning.

Move 24:

[23 ... / ...24]

Delphina: "Arquitectura". You know?

Lesley: Oh, right? I missed that! He's an architect in the morning, TV presenter in the afternoon.

Delphina: *[laughs]*

Lesley: Fine!

Delphina: *[laughing]* And a barman in the night!

Move 25:

[20 ... / ...24]

Delphina: Aaah!

Lesley: So he works in an architect's studio.

Delphina: Er... all he said "[estoy] estudiando". Study.

Lesley: Studies architecture.

Delphina: I think. "La mañana". Wait, I think he said study.

Move 26:

[20 ... / ...23]

Delphina: Está...

Lesley: Something "estudio". "Estudio" is I study isn't it?

Delphina: Yeah.

Lesley: I study architecture... "Estante".

Delphina: "Estado". "Estado", "estar". The verb "estar" I think.

Lesley: "Estado", "estado" is I have, I went, I...

Delphina: I was.

Lesley: I was! Something like that.

Delphina: *[whispering]* estudio.

Lesley: I was. I was studying.

Move 27:

[19 ... / ...25]

Delphina: "Tranajando". Did you hear?

Lesley: No.

Move 28:

[19 ... / ...21]

Lesley: Was he in America?

Delphina: Hum?

Lesley: Did he say something about America?

Delphina: I don't know. Now?

Lesley: No.

Move 29:

[18 ... / ...27]

Lesley: That's his profession. Did he say something about fifteen? "Quinien"... "quinien"... no. "Quinientos"?... I don't know.

Delphina: I was thinking that maybe he's not studying, but he's just working. What you said in the beginning. Working in a studio or...

Lesley: The architect's studio.

Delphina: Yes.

Lesley: In the morning.

Delphina: Yeah. *[laughing]* Do it!

Lesley: *[sighing loudly]* Ahhhh! Is that the end of it? Shall we listen to the end and see... what happens?

Delphina: Yeah.

Move 30:

[28 ... / ...35]

Lesley: Did something for a month and a half? Mes e medio. I think that he said "mes y medio".

Delphina: Yes. I think...

Lesley: Or something and a half... one month and a half?

Delphina: I heard that he wants, he hopes he has the opportunity to work again as a presen... tator, something like that *[laughs]*.

Lesley: Did he??? Wow!!!

Delphina: [...] what he said.

Move 31:

28 Lo que ocurre es que

29 un día se presentó la oportunidad de trabajar aquí en Telemotril,

30 apareció un anuncio,

31 se buscaban presentadores,

Delphina: "Oportunidad".

Lesley: "Anuncio", is that announcer?

Delphina: What?

Lesley: Did he say "anuncio"?

Delphina: What did he say? I don't know. *[tape re-starts at once]*

Move 32:

25 Haciendo proyectos de

26 hoteles, urbanizaciones y demás ¿no?

27 Esa es mi profesión.

28 Lo que ocurre es que

29 un día se presentó la oportunidad de trabajar aquí en Telemotril,

30 apareció un anuncio,

Lesley: "Anuncio".

Delphina: What is "anuncio"?

Lesley: Is that an announcer?

Delphina: Oh, I know! Maybe.

Move 33:

[31 ... / ...36]

37 —¿De dónde eres?

Lesley: “¿De dónde eres?”

38 —Pues soy de Madrid.

Delphina: *[smiling]* “¿Dónde eres?
Madrid.”**Move 34:**

[36 ... / ...40]

Delphina: What did he say?

Lesley: “Cómo es”, something bla bla... *[sighs]* ... don't know.**Move 35:**

37 —¿De dónde eres?

38 —Pues soy de Madrid.

39 —¿Cómo, cómo es aceptado un madrileño aquí
en Motril?

Lesley: I can't understand that.

40 —Pues esa era una de mis principales
inquietudes

41 cuando llegué aquí a...

42 a Motril ¿no?

43 Bueno, cuando llegué a Telemotril, quiero decir.

44 Porque pensaba que, puesto que no tengo el
acento de aquí

45 y se pretendía hacer una televisión local,

Lesley: Local television.

46 pues a lo mejor precisamente

47 el tener un acento diferente

48 me apartaba ¿no? o me descalificaba para,

49 trabajar como presentador.

50 Pero los madrileños,

51 los madrileños son bien aceptados en Motril.

52 O sea, quizá porque son una gente...

53 (los motrileños) son una gente hospitalaria

54 y aceptan bien

55 a todos los forasteros,

56 o quizá también porque Madrid,

57 por ser la capital de,

Lesley: He says something about [all day]

58 de España y por estar...

||

[59 ... / ...end.]

Lesley: "Casi". What does "casi" mean?

Delphina: No I finished.

Lesley: Oh?

Delphina: I mean the tape.

Lesley: Oh yeah, let's rewind it.

Delphina: I don't know what is "mondril", or what he says all the time.

Lesley: "Mondril", ah.

Delphina: One thing...

Lesley: Don't know.

Delphina: He says that all the time.

Run II

Move 36:

[7 ... / ...12.]

Lesley: I wonder if that's the name of the area that he's a local presenter for.

Delphina: Ah. You mean later? What did he say?

Lesley: What er...

Delphina: Here?

Lesley: It sounded like he said something about "lo barrio", which is the area.

Delphina: Yeah. OK...

Move 37:

[4 ... / ...13.]

Lesley: "Telemadril". Maybe it's a TV channel? Did he say "Telemadril"?

Delphina: "En Telemotril", yes maybe. "En Telemotril".

Move 38:

12 en Telemotril.

|| Delphina: Uh uh.

Move 39:

[9 ... / ...12]

Delphina: Oh, so! Maybe he's a... he makes presentations on television, you mean?

Lesley: Yeah. I think, I don't know...

Delphina: He makes these announcements all day?

Lesley: I don't know.

Delphina: Maybe.

Lesley: Maybe, yeah. Why would he work in an architect studio, then?

Delphina: He doesn't have enough money [laughs]

Move 40:

[4 ... / ...16]

Lesley: Did he say "actores"?

Delphina: Hummm...

Lesley: Surely not.

Delphina: He says that he's not exactly a presentador, but there are three, I think. "Tenemos tres", he said.

Move 41:

[13 ... / ...14]

Delphina: "Los tres presentadores" did you hear it?

Lesley: There was three presenters?

Delphina: Yes. Did you hear it?

Lesley: No. [laughs]

Move 42:

- | | |
|--|---|
| <p>13 No es exactamente tampoco presentador, porque</p> <p>14 los tres presentadores que estamos aquí</p> <p>15 tenemos que hacer un poco de redactores,</p> <p>16 y un poco de periodistas,</p> <p>17 y también supervisar el montaje</p> <p>18 de las noticias que nosotros conseguimos.</p> | <p>Lesley: No. I can't make it out!</p> |
|--|---|

Lesley: [laughs] I can't tell when one word finishes and the next word starts!

Move 43:

[13 ... / ...15]

Lesley: "Aquí" is here, isn't it? It might be there are three presenters here.

Delphina: And something "estamos" he said.

Lesley: "Estamos" and "muy"...

Delphina: "Muy"...

Move 44:

[12 ... / ...17]

Delphina: "Un poco de periodistas". Did you hear it?

Lesley: "Un poco de"...?

Delphina: "Periodistas".

Lesley: What's that?

Move 45:

[13 ... / ...18]

Lesley: Is he saying... the three of us are here as... doing a little bit on one thing and a little bit of another job, and a little bit of another job?

Delphina: Maybe. Maybe.

Lesley: But I don't know what the jobs are if that's what it is [laughs]

Move 46:

[15 ... / ...17]

Lesley: A little...

Delphina: A little from everything. That's what he says.

Lesley: Yeah. Did he say a little acting?

Delphina: "Actores".

Lesley: "Actores", "un poco actores" or something?

Delphina: "Un poco de periodistas, un poco"...

Lesley: "Pero- per-"... hum! [sighs in disgust]

Delphina: OK.

Move 47:

[18 ... / ...24]

Delphina: "Trabajando con"...?

Lesley: Maybe he works with architects... No!!!

Move 48:

[19 ... / ...26]

Delphina: "Proyectos", did you hear "proyectos"? "Proyectos".

Lesley: "Proyec-"... What does it mean?

Delphina: *[laughing]* I thought projectors.

Lesley: *[sighing with effort]* Oh god! Has he said he worked in an architect's office? [...] or did he not?

Delphina: What?

Lesley: I thought he said he worked somewhere for so many years, in the architect's office.

Delphina: Ah, he worked for so many years!

Lesley: Yeah. But why would that be in the mornings?

Delphina: He said "las tardes y las mañanas".

Lesley: Mornings and afternoons.

Delphina: Yeah.

Lesley: Uh. Rewind.

Move 49:

[14 ... / ...26]

Delphina: Oh, something "teles"? "Proyectos en teles". Er, television I suppose.

Lesley: Projectors and TVs. Maybe cameras. Projectors, cameras... maybe not, I don't know.

Delphina: [Is] "arquitectura", architect.

Lesley: I would have thought so.

Delphina: "Arquitectura" [...]

Move 50:

[20 ... / ...24]

Lesley: He says I study "arquitectura", doesn't he? I'm sure he does.

Delphina: "Estudio" ?

Lesley: "Estudio". I'm sure!

Delphina: Wait.

Move 51:

[20 ... / ...22]

Delphina: "Estado dyendo", he says. Did you hear?

Lesley: Did he?

Delphina: Look.

Move 52:

[18 ... / ...21] - Time out.

END

Protocol no. 9: George & Neil (C1)

Run I

Move 1:

[1 ... / ... 11]

Neil: [That's gone] a bit fast there.

George: Uh.

Neil: I understood the first few sentences I think.

George: All right, start again.

Neil: All right then... until he started talking about what he worked as.

Move 2:

[1 ... / ... 18]

Neil: You're all right with that bit?

George: [laughing] It's a bit fast isn't it!

Neil: I just lost it there.

George: Yeah.

Neil: That's what happened last time, on the whole one.

George: Hum.

Neil: I listened to the first three sentences, and then the rest of it was just like

George: And then they're up to speed by the fifth sentence [laughs] Do you want to listen to that again, or what?

Neil: Well, you can...

George: Take it back?

Neil: A little bit, not to the beginning.

Move 3:

[10 ... / ... 37]

George: He's just talking about the university isn't he?

Neil: I can only pick up the odd word, you know. I totally lost gist of it.

George: [laughs] All right. Take it back.

Neil: He's talking about er... I heard him saying "medico" and all stuff.

George: Yeah.

Neil: [pronounces intently] "medico"

Move 4:

[22 ... / ... 50]

[both laugh]

George: Yeah, I've lost it as well.

Neil: It's no good to me, that.

George: Hum.

Move 5:

[32 ... / ... 51]

George: Is he not going on about something about local TV and... resenting and stuff?

Neil: Yeah yeah. But like, I could listen to that about a hundred times, and I'm not gonna be able to [make head or tail] of it.

Move 6:

[52 ... / ... end]

Neil: "Casi casi aquí."

George: Correct. So what... he wanted to go to Madrid or something.

Neil: Mmm, I think so yeah.

George: Cos' it was the capital...

Neil: D'ye fancy a little run through again, back or... I wouldn't mind another chance.

George: Mmm.

Move 7:

[43 ... / ... 47]

48 me apartaba ¿no? o me descalificaba para,

Hum!

49 trabajar como presentador.

[as if confirming the word "presentador"]

[50 ... / ... end]

[Students hear a bit of French left over from a previous class after the Spanish recording] - Neil: Francais.

George: Yeah. Jolly good.

Neil: Oh yeah I couldn't pick up a word. Are we finished? Can we... can we kill her you know? Is it still recording?

George: Uh uh.

Neil: ...Big Brother is listening to you.

George: Er... I'm not quite sure why he wants to get to Madrid. He says that's the capital and it's full of activities.

Neil: Yeah, "los actividades".

George: Uh. I'm not entirely sure why he wants to do that though.

Neil: I don't think we'll ever know.

George: [laughs] [Go to university] He was talking about sort of the rest of his life wasn't he? You know what he wants to do and the university.

Neil: After he's finished university, yeah.

George: Getting a job, moving somewhere.

Neil: Just life.

George: Yeah.

Neil: I'm sure when I heard it first... Is that the same thing we had last time?

George: Don't think so, don't think so.

Neil: Yeah I was gonna say... Definitely.

George: No, cos' there were about three people in the other tape

Neil: There's that woman in the background there asking questions.

George: Hum. I couldn't really understand what she was saying, it was too quiet.

Neil: Hum. [mocks her voice]

George: [laughs]

Neil: Shall we... how long have we got, shall we run through again [...]

George: Let's see what we can do. Though we were supposed to be stopping about now.

Neil: I know, [some joke about watching "Cracker" and the tape]

George: [laughs]

Run II

Move 8:

[1 ... / ...36]

- 37 —¿De dónde eres?
- 38 —Pues soy de Madrid.
- 39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?
- 41 cuando llegué aquí a...
- 42 a Motril ¿no?
- 43 Bueno, cuando llegué a Telemotril, quiero decir.
- 44 Porque pensaba que, puesto que no tengo el acento de aquí

George: Sounds like he lives in Madrid.

Neil: Did that...did someone just say... was that you? Oh right, I thought it was on the tape. *[Next move begins immediately]*

Move 9:

[1 ... / 27]

- 28 Lo que ocurre es que
- 29 un día se presentó la oportunidad de trabajar aquí en Telemotril,
- 30 apareció un anuncio,
- 31 se buscaban presentadores,
- 32 y yo llevaba viviendo aquí mes y medio,
- 33 y pensé que bueno,
- 34 que porqué no probar ¿no?
- 35 Así que me presenté y me llamaron.
- 36 Entonces, pues aquí estoy, trabajando como presentador.
- 37 —¿De dónde eres?
- 38 —Pues soy de Madrid.
- 39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?
- 40 —Pues esa era una de mis principales inquietudes
- 41 cuando llegué aquí a...

George: She says "de dónde eres"
and he says
"soy de Madrid or something"

Neil: He says...

George: There we are!

Neil: "Soy de Madrid"

George: Yeah.

Neil: He says in the mornings I do something

42 a Motril ¿no?

and in the afternoons

43 Bueno, cuando llegué a Telemotril, quiero decir.

I'm a student or something.

[44 ... / ... end]

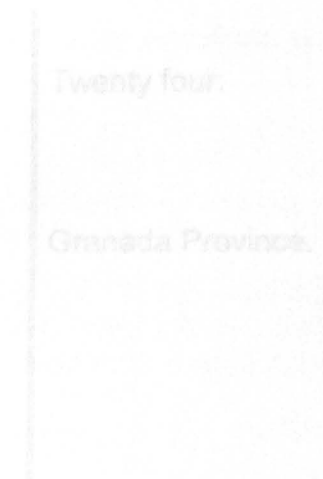
George: Shall we keep going?

Neil: Well, yeah and no. *[silence]* Any comments there? Anything about the tape?

George: Apart from the fact that I didn't understand it all, yeah.

Neil: Yeah! *[starts humming]*

END



[7 ... / ... 12]

[7 ... / ... 18]

... of it are annoying me. It's quick, but it's all right, and there's ... again that I do not ...

... towards you understand?

... the few words that are not familiar are throwing me.

[9 ... / ... 12]

... of it are annoying me.

Protocol no. 10: Robert (C1)

Run I

Move 1:

[1 ... / ... 5]

Student: Pretty quick. Er... he live in... Do you want the details what I can hear at the time?

Teacher: Yeah. What you...

Move 2:

1 —Bueno pues, me llamo Mario Cabrera,

2 tengo veinticuatro años,

3 vivo en Ramblilla de la Caleta,

4 número cuatro, de Salobreña,

5 provincia de Granada.

6 —¿A qué te dedicas?

7 —Pues...

8 me dedico a varias cosas.

9 El trabajo que más me gusta de...

Twenty four.

Granada Province.

Move 3:

[7 ... / ... 12]

Move 4:

[7 ... / ... 18]

There's bits of it that are... annoying me. It's quick, but it's all right, and there's words in it now and again that I do not...

Teacher: What are the words you understand?

Student: Yeah... yeah the few words that are not familiar are throwing me.

Move 5:

[10 ... / ... 12]

It's like presenter of something.

Move 6a:

[7 ... / ... 8.]

"Me dedi-"... ah! So he says he does various things, he dedicates himself to various things, he spends his time doing them.

Move 6b:

[9 ... / ... 18.]

Apart from it he's not exactly a presenter.

Move 7:

[19 ... / ... 20]

"Medicado"? I heard something there he may be talking about doctors but that's something else.

Move 8:

[19 ... / ... 24]

Ah right, that's where he is yeah. He's in a... in the morning he's... I think it got the wrong way round. In the afternoon he works in a ... well it sounds like some sort of medical place and the second time he's in an architect's office?

Teacher: Aha?

Move 9:

[20 ... / ... 28]

Move 10:

[24 ... / ... 27]

Right. Something about projects, to do with hotels...

Move 11:

[28 ... / ... 32]

"Medio"...

Move 12:

[28 ... / ... 37]

Student: [deep sigh]

Teacher: Did you get anything there?

Student: Er... yeah, I've just got a couple of things hanging over in my mind from the start.

Teacher: So, what are they?

Student: Er... I just suddenly realise that I couldn't remember what his name was [laughs].

Teacher: Right. OK. Just work as you normally would do in a normal test situation.

Student: Yeah. All right. I probably would.

Move 13:

[1 ... / ... 2]

Move 14:

[1 ... / ... 2]

Move 15:

[1 ... / ... 3]

Move 16:

[1]

Move 17:

[1 ... / ... 29]

OK, just being going back [...]

Move 18:

[26 ... / ... 30]

Er... he's going on about the opportunity [...]

Move 19:

[26 ... / ... 36]

Move 20:

[31 ... / ... 38]

Where are you. It's somebody else there. Where are you from? Madrid.

Move 21:

[35 ... / ... 39]

Something what's what?

Move 22:

[38 ... / ... 41]

Teacher: What have you got so far, overall?

Student: Overall? Er... Well I mean, he's talking, obviously an interview talking about this bloke. You know, introduces himself, what his name is, how old he is, where he lives, er... what he does, re... though that isn't er... it's not entirely clear 'cos he initially starts off by saying you know I'm a... something about presenting.

Teacher: Yeah.

Student: Er... but then goes on to explain that that's not exactly what he does.

Teacher: *[laughs]*

Student: ...er, for a combination of reasons and then, the kind of things he works on, where he works, moving around. Er... not too sure about the last section. Er... I mean most of it's pretty fast, but most of it's understandable, but that last thing with a lot of words which I wasn't familiar with.

Teacher: So what sort of thing would you do in a test situation now, at this stage?

Student: Er, well, in a test situation, I mean, you can go on a lot by what the questions are that you're asked in the test.

Teacher: Yeah. *[laughs]*

Student: I mean it gives you things to look at, whereas instead of listening to a whole block of somebody you know gabbling quite quickly you can, your brain can sieve out what you need, er which is harder in this situation.

Teacher: So how would you tackle this then? Is there any way you can think about?

Student: Er... yeah, but tackle what exactly? is the question. I mean you know, if it was a question of er... the test was "what's the text", "what's on the tape"...

Teacher: Yeah.

Student: Yeah. Er... I mean. Yeah I would just go over it a number of times, pick out as many words as I can, but I don't know. What I like to do initially is listening to it a few times, try and get the gist but in this case it's pretty tough.

Teacher: You've tried that?

Student: Er... Hum! More or less. Er... and then just where I've got to now, I've got something, was it you coming into the background asking questions or somebody?

Teacher: Yeah.

Student: Er... so. How long is this? How long's the tape? How far have I got through?

Teacher: Er... it's two minutes.

Student: Two minutes, oh right. So I'm... I'm getting there.

Teacher: *[laughs]* OK

Student: Is that all right if I just...

Teacher: You do whatever you like really, you can rewind, you can... whatever.

Move 23:

[40 ... / ... 45]

Move 24:

- | | |
|---|--|
| <p>35 Así que me presenté y me llamaron.</p> <p>36 Entonces, pues aquí estoy, trabajando como presentador.</p> <p>37 —¿De dónde eres?</p> <p>38 —Pues soy de Madrid.</p> <p>39 —¿Cómo, cómo es aceptado un madrileño aquí en Motril?</p> <p>40 —Pues esa era una de mis principales inquietudes</p> | |
|---|--|

Student: Yeah. So he's, he's from Madrid.

[41 ... / ... 46]

Ah, right! That's what he did. So he's working as a presenter for... *[deep sigh]*
 Sounds like he's actually working as a presenter on a local medium.

Move 25:

[44 ... / ... 51] - Time out.

END

Protocol no. 11: Anna & Will (B1)

Run I

Move 1:

[3 ... / 10]

11 —¿No comer? No comer no, no no no no. Anna: [laughs] I can't not eat!

12 No comer no puedo.

[... recording continues ...]

18 pero es que el ejercicio no puedo.

19 No puedo hacer ejercicio.

... then she says she can't exercise either.

[... recording continues ...]

30 salchichas...

...[...] "sal-chi-chas" [...]

[... recording continues ...]

42 Por lo menos una vez a la semana.

43 —Mire, correr no me gusta.

43 —Mire, correr no me gusta.

44 Porque correr hace sudar, hace sudar.

Will: Does he say once a week, to go for runs?

45 A mí me gusta nadar,

Anna: and she says she doesn't like it, but she likes swimming.

46 pero el problema es que hace mucho frío en invierno.

It's too cold in Winter.

[... recording continues ...]

48 —Sí, sí eso sí, pero salgo con el pelo mojado.

49 —Bueno, pero lo puede secar antes de salir.

50 Además el sudar siempre viene bien.

51 —Entonces...

Anna: Shall we just rewind? I don't know what she says about hair.

Will: It must be getting wet, I mean that would make sense.

Move 2:

[48 ... / 51]

52 ¿usted cree...? ¡No no, sudar,

53 sudar no quiero! Sudar... la piscina sí,
pero sudar no quiero.54 —Bueno, lo que tendría que hacer es
venir a mi clínica privada.

55

Anna: I don't know what "sudar" is?

Will: Maybe it's hair dryers... [Anna laughs] That
would make sense.

Anna: Hold on, can I just recap? He's going "sudar", and she's going "no, no".

Move 3:

51

52 ¿usted cree...? ¡No no, sudar,

53 sudar no quiero! Sudar... la piscina sí,
pero sudar no quiero.

Anna: "I don't like it."

[... recording continues ...]

59 —¡Diez kilos en una semana!

[Anna laughs]

[... recording continues ...]

61 Es una técnica revolucionaria traída
del Japón.62 Y nadie lo tiene más que nuestra
clínica privada.Anna: A Japanese technique... from a new clinic
or something.

[... recording continues ...]

71 por unas cincuenta mil pesetas.

...he's going [...] expenses [...] five thousand.

72 —¡Cincuenta mil pesetas!

[... recording continues ...]

75 —Bueno, lo pensaré.

Will: "I'll think about it"... she says "I'll think about
it. Anna: I'm not sure actually.

[76 ... / ... end]

Move 4:

75 —Bueno, lo pensaré.

76 Muchas gracias.

Anna: Yeah, " I'll think about it".

77

78

...Oh, we've got it all. I reckon. Apart from "sudar".

END

Protocol no. 12: Yan & Tom (B1)

Run I

Move 1:

[Suspected missing first move - May have been erased by students.]

Move 2:

- | | |
|--|--|
| <p>1 —Doctor, mire, tengo un problema muy grande.</p> <p>2 —Bueno a ver, dígame qué le pasa.</p> <p>3 —Pues mire usted, que es que yo como mucho.</p> <p>4 —Pero bueno, eso</p> <p>5 no es ningún problema. Todos comemos.</p> <p>6 —No sí, pero es que yo como mucho... mucho.</p> <p>7 —Pero... bueno, mujer, tampoco es para preocuparse.</p> <p>8 —No es que estoy muy gorda.</p> <p>9 —Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o</p> <p>10 no comer entre comidas?</p> <p>11 —¿No comer? No comer no, no no no.</p> <p>12 No comer no puedo.</p> <p>13 —Pero tiene que hacer un esfuerzo, tiene que intentarlo,</p> <p>14 tiene que programarse</p> <p>15 y decir "No voy a comer entre comidas".</p> <p>16 —Sí... bueno, yo procuro no comer,</p> <p>17 no comer entre comidas,</p> <p>18 pero es que el ejercicio no puedo.</p> <p>19 No puedo hacer ejercicio.</p> <p>20 —Bueno. Normalmente ¿qué,</p> <p>21 qué suele hacer por la mañana?</p> <p>22 —¿Por la mañana?</p> <p>23 ¡Desayunar!</p> | <p>Yan: I think I'm too big? Tom: Yeah. I haven't got a big problem it's that I think I'm too big.</p> <p>Yan: Oh... right.</p> <p>Tom: I'm eating too much.</p> <p>...it's not a problem. You need to go on a diet.</p> <p>...there's a lot of things she can do.</p> <p>...he wants [...] information from her</p> <p>"No comer"... no food.</p> <p>Yan: Make a programme [...]?
 Tom: Diet your food. Yan: Yeah.</p> <p>Tom: She can't do it.
 ... she likes her food too much <i>[laughs]</i>
 It's all those pies, I think.</p> |
|--|--|

24 —Bueno, pero..

25 ¿Qué desayuna?

26 —Pues desayuno,

27 pues tostadas,

28 magdalenas,

29 huevos,

30 salchichas...

31 —Bueno, bueno bueno...

32 pero ¿no se da cuenta que todo eso
tiene muchas calorías

33 y engorda muchísimo?

34 —Sí, bueno, pero...

35 pero me han dicho que si hago
ejercicio puedo comer.

36 ¿Usted qué ejercicio me recomienda?

37 —Bueno, pues lo que tendría que
hacer

...that's one o'clock I think.

...This is all the food

she eats

before one.

Yan: He's saying mostly that you're fat.

Tom: Yeah, he [... ..]

Tom: How large you think that she actually is? *[laughs]* I reckon she must be pretty large.

Yan: Yeah. I reckon she might be 70 kilos.

Tom: Ah that's nothing. I'm 70 kilos!

Yan: Yeah, it's different for a guy. A woman...

Tom: Seventy?

Yan: Yeah, but she's five foot four.

Tom: Is she five foot four? *[laughs]*

Yan: Oh yes.

Tom: So there you go [both laugh]. No I reckon she's at least a hundred...

Yan: Ah! ...Kilos!

Tom: No because if you're gonna loose ten kilos in a week, that's a hell of a lot.

Yan: Yeah it is, actually, so she's got to be [...] to lose that much so quickly.

Tom: Right let's play it again.

Yan: Okay.

Move 3:

38 es hacer mucha natación.

- 39 —Ah, eso me gusta.
- 40 Me gusta mucho la natación.
- 41 —Y de vez en cuando, ir a correr.
- 42 Por lo menos una vez a la semana.
- 43 —Mire, correr no me gusta.
- 44 Porque correr hace sudar, hace sudar.
- 45 A mí me gusta nadar,
- 46 pero el problema es que hace mucho frío en invierno.
- 47 —Bueno, pero también hay piscinas que están cubiertas.
- 48 —Sí, sí eso sí, pero salgo con el pelo mojado.
- 49 —Bueno, pero lo puede secar antes de salir.
- 50 Además el sudar siempre viene bien.
- 51 —Entonces...
- 52 ¿usted cree...? ¡No no, sudar,
- 53 sudar no quiero! Sudar... la piscina sí, pero sudar no quiero.
- 54 —Bueno, lo que tendría que hacer es venir a mi clínica privada.
- 55 Entonces ya le daríamos unas tablas,
- 56 y por un módico precio
- 57 podría adelgazar diez kilos
- 58 en una semana.
- 59 —¡Diez kilos en una semana!
- 60 —Sí.
- 61 Es una técnica revolucionaria traída del Japón.
- 62 Y nadie lo tiene más que nuestra clínica privada.
- 63 —¿Y usted me garantiza que yo en una semana (pierdo treinta kilos)?
- 64 —Por supuesto señorita, por supuesto,
- 65 no lo dude..
- 66 —Bueno y, ¿cuánto cuesta el tratamiento?
- 67 —Bueno.
- 68 Eso habría que hablarlo. pero

Tom: Caffeine free.

It's got to be...

...normal dietary things.

Tom: What's "piscina"?

Yan: "Piscina"? I don't know.

Tom: You stabilise your food.

Tom: This is where
says she's thinking about
some serious action.

- 69 en principio el tratamiento de una semana
 70 podría salirle
 71 por unas cincuenta mil pesetas.
 72 —¡Cincuenta mil pesetas!
 73 —Pero merece la pena,
 74 yo se lo garantizo.
 75 —Bueno, lo pensaré.
 76 Muchas gracias.
 77 —Bueno. Hasta otra.

Tom: Is that a lot of money?

Yan: "Cin-cuen-ta mil".

How much is that, "cincuenta mil"?

Tom: Sixty...

Move 4:

- 69 en principio el tratamiento de una semana
 70 podría salirle
 71 por unas cincuenta mil pesetas.
 72 —¡Cincuenta mil pesetas!
 73 —Pero merece la pena,
 74 yo se lo garantizo.
 75 —Bueno, lo pensaré.
 76 Muchas gracias.
 77 —Bueno. Hasta otra.

Yan: How much was it?

Tom: "Cincuenta mil".

Yan: Hum... sounds like...

Tom: Sixty four million.

Is that a lot? how many

Yan: Sixty four, is it million or is it a thousand? I can't tell.

Tom: No, no. Thousand. Thousand yeah. Sixty four thousand pesetas. That's not that much is it?

Yan: I don't think so. I don't really know that currency.

Tom: I reckon she's just getting some diety things.

Yan: Some pills...

Tom: Yeah, she's gonna join Weight Watchers.

Yan: Yeah. She's gonna go on like...

Tom: ..do some weights, exercise, keep off the fatty foods... stuff like that.

Yan: Yeah. Might even not cheat afterwards.

[both laugh]

END

Protocol no. 13: Ron & Richard (B1)

Run I

- We talk while it plays?
- You have [to talk] about what it's about.
- OK While it's playing?
- Yeah yeah. Whenever you want. OK.
- I think it's gonna start now. Can you hear me?
- Yeah.

Move 1:

- 1 —Doctor, mire, tengo un problema muy grande.
- 2 —Bueno a ver, dígame qué le pasa.
- 3 —Pues mire usted, que es que yo como mucho.
- 4 —Pero bueno, eso
- 5 no es ningún problema. Todos comemos.
- 6 —No sí, pero es que yo como mucho... mucho.
- 7 —Pero... bueno, mujer, tampoco es para preocuparse.
- 8 —No es que estoy muy gorda.
- 9 —Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o
- 10 no comer entre comidas?
- 11 —¿No comer? No comer no, no no no no.
- 12 No comer no puedo.
- 13 —Pero tiene que hacer un esfuerzo, tiene que intentarlo,
- 14 tiene que programarse
- 15 y decir "No voy a comer entre comidas".
- 16 —Sí... bueno, yo procuro no comer,
- 17 no comer entre comidas,
- 18 pero es que el ejercicio no puedo.

Ron: What was that?

Richard: Someone coughed! [laughs]

Yeah she's got a problem.

Ron: Eats too much.

Eats far too much.

Richard: Yeah.

[laughs]

Ron: Did you get that?

Richard: Too fat.

Comidas, what's that?

Ron: Meals. Eating in between meals.

Something like eating between meals.

Yeah.

Richard: Stop eating chocolate between meals?

Ron: No. "Comidas" is food.

19 No puedo hacer ejercicio.
 20 —Bueno. Normalmente ¿qué,
 21 qué suele hacer por la mañana?
 22 —¿Por la mañana?
 23 ¡Desayunar!
 24 —Bueno, pero..
 25 ¿Qué desayuna?
 26 —Pues desayuno,
 27 pues tostadas,
 28 magdalenas,
 29 huevos,
 30 salchichas...
 31 —Bueno, bueno bueno...
 32 pero ¿no se da cuenta que todo eso
 tiene muchas calorías
 33 y engorda muchísimo?
 34 —Sí, bueno, pero...
 35 pero me han dicho que si hago
 ejercicio puedo comer.
 36 ¿Usted qué ejercicio me recomienda?
 37 —Bueno, pues lo que tendría que
 hacer
 38 es hacer mucha natación.
 39 —Ah, eso me gusta.
 40 Me gusta mucho la natación.
 41 —Y de vez en cuando, ir a correr.
 42 Por lo menos una vez a la semana.
 43 —Mire, correr no me gusta.
 44 Porque correr hace sudar, hace
 sudar.
 45 A mí me gusta nadar,
 46 pero el problema es que hace mucho
 frío en invierno.
 47 —Bueno, pero también hay piscinas
 que están cubiertas.
 48 —Sí, sí eso sí, pero salgo con el pelo
 mojado.
 49 —Bueno, pero lo puede secar antes
 de salir.
 50 Además el sudar siempre viene bien.

Richard: Something for tomorrow?

Ron: Yeah.

She has breakfast.

Toast.

[laugh]

Ron: It has too...

..too many calories.

Richard: Yeah.

Ron: What advice or recommendation?

Swimming, she doesn't...

Richard: Yeah. She likes swimming.

Ron: She doesn't like running.

Richard: Cold.

Ron: Too cold, cold Winter yeah.

- 51 —Entonces...
- 52 ¿usted cree...? ¡No no, sudar,
- 53 sudar no quiero! Sudar... la piscina sí,
pero sudar no quiero.
- 54 —Bueno, lo que tendría que hacer es
venir a mi clínica privada.
- 55 Entonces ya le daríamos unas tablas,
- 56 y por un módico precio
- 57 podría adelgazar diez kilos
- 58 en una semana.
- 59 —¡Diez kilos en una semana!
- 60 —Sí.
- 61 Es una técnica revolucionaria traída
del Japón.
- 62 Y nadie lo tiene más que nuestra
clínica privada.
- 63 —¿Y usted me garantiza que yo en
una semana (pierdo treinta kilos)?
- 64 —Por supuesto señorita, por
supuesto,
- 65 no lo dude..
- 66 —Bueno y, ¿cuánto cuesta el
tratamiento?
- 67 —Bueno.
- 68 Eso habría que hablarlo. pero
- 69 en principio el tratamiento de una
semana
- 70 podría salirle
- 71 por unas cincuenta mil pesetas.
- 72 —¡Cincuenta mil pesetas!
- 73 —Pero merece la pena,
- 74 yo se lo garantizo.
- 75 —Bueno, lo pensaré.
- 76 Muchas gracias.
- 77 —Bueno. Hasta otra.

- Stop this one.
- That one?
- No, hang on!

Ron: [...] "sudar" [...]

Richard: Tablets? Ron: No.

Richard: Precio, the price.

Ron: Private clinic, I think.

Ron: Ah, how much it costs.

Ron: Five thousand pesetas... no fifty thousand!
- isn't it? - pesetas.

Run II

Move 2:

- I'll rewind this again now.
- OK let's see if we can...
- .. get anything else. I doubt it very much. *[both laugh]*

1 —Doctor, mire, tengo un problema muy grande.

2 —Bueno a ver, dígame qué le pasa.

3 —Pues mire usted, que es que yo como mucho.

4 —Pero bueno, eso

5 no es ningún problema. Todos comemos.

6 —No sí, pero es que yo como mucho... mucho.

7 —Pero... bueno, mujer, tampoco es para preocuparse.

8 —No es que estoy muy gorda.

9 —Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o

10 no comer entre comidas?

11 —¿No comer? No comer no, no no no no.

12 No comer no puedo.

13 —Pero tiene que hacer un esfuerzo, tiene que intentarlo,

14 tiene que programarse

15 y decir "No voy a comer entre comidas".

16 —Sí... bueno, yo procuro no comer,

17 no comer entre comidas,

18 pero es que el ejercicio no puedo.

19 No puedo hacer ejercicio.

20 —Bueno. Normalmente ¿qué,

21 qué suele hacer por la mañana?

22 —¿Por la mañana?

23 ¡Desayunar!

Ron: Big problem.

Ron: What's up?

Richard: What's up?

Ron: Eats too much.

Richard: "Todos"... we do it all the time.

Ron: Yeah I think so.

Ron: She is very fat.

Richard: "Muy gorda". Is that what it means?

Ron: Don't eat between meals again I think.

Ron: She's not able to eat between meals.

Richard: "Puedo"? "No puedo"?

Ron: To be able yeah.

Richard: Yeah.

Ron: She says she's not gonna be able to not eat in between meals I think.

I know [...] this morning for "mañana".

- 24 —Bueno, pero..
 25 ¿Qué desayuna?
 26 —Pues desayuno,
 27 pues tostadas,
 28 magdalenas,
 29 huevos,
 30 salchichas...
 31 —Bueno, bueno bueno...
 32 pero ¿no se da cuenta que todo eso
 tiene muchas calorías
 33 y engorda muchísimo?
 34 —Sí, bueno, pero...
 35 pero me han dicho que si hago
 ejercicio puedo comer.
 36 ¿Usted qué ejercicio me recomienda?
 37 —Bueno, pues lo que tendría que
 hacer
 38 es hacer mucha natación.
 39 —Ah, eso me gusta.
 40 Me gusta mucho la natación.
 41 —Y de vez en cuando, ir a correr.
 42 Por lo menos una vez a la semana.
 43 —Mire, correr no me gusta.
 44 Porque correr hace sudar, hace
 sudar.
 45 A mí me gusta nadar,
 46 pero el problema es que hace mucho
 frío en invierno.
 47 —Bueno, pero también hay piscinas
 que están cubiertas.
 48 —Sí, sí eso sí, pero salgo con el pelo
 mojado.
 49 —Bueno, pero lo puede secar antes
 de salir.
 50 Además el sudar siempre viene bien.
 51 —Entonces...
 52 ¿usted cree...? ¡No no, sudar,
 53 sudar no quiero! Sudar... la piscina sí,
 pero sudar no quiero.

What did you eat this morning?

Huevos: eggs.

Richard: Yeah.

There's too many calories or something.

Richard: Yeah. Do much swimming.

"Sudar".

Richard: "Sudar".

Ron: Yeah. It's too cold in Winter.

Go into a covered..

Richard: Yeah. Go into a swimming pool.

Ron: "Sudar"...

54 —Bueno, lo que tendría que hacer es venir a mi clínica privada.
 55 Entonces ya le daríamos unas tablas,
 56 y por un módico precio
 57 podría adelgazar diez kilos
 58 en una semana.
 59 —¡Diez kilos en una semana!
 60 —Sí.
 61 Es una técnica revolucionaria traída del Japón.
 62 Y nadie lo tiene más que nuestra clínica privada.
 63 —¿Y usted me garantiza que yo en una semana (pierdo treinta kilos)?
 64 —Por supuesto señorita, por supuesto,
 65 no lo dude..
 66 —Bueno y, ¿cuánto cuesta el tratamiento?
 67 —Bueno.
 68 Eso habría que hablarlo. pero
 69 en principio el tratamiento de una semana
 70 podría salirle
 71 por unas cincuenta mil pesetas.
 72 —¡Cincuenta mil pesetas!
 73 —Pero merece la pena,
 74 yo se lo garantizo.
 75 —Bueno, lo pensaré.
 76 Muchas gracias.
 77 —Bueno. Hasta otra.

Richard: I don't know. She said that a few times.
 .. "sudar"...

Ron: [wants] to loose ten kilos in a week.

Richard: Yeah.

It's a Weight Watchers thing,
 she's trying to get enrolled in a Weight Watchers thing.

Richard: How much...

... how long was she supposed to do it for?

Ron: I don't know.

END

Protocol no. 14: Helleni & Ismail (B1)

Run I

Move 1:

- 1 —Doctor, mire, tengo un problema muy grande.
- 2 —Bueno a ver, dígame qué le pasa.
- 3 —Pues mire usted, que es que yo como mucho.
- 4 —Pero bueno, eso

[students stop both tapes]

Discussing matters of technical procedure?

Move 2:

- 4 —Pero bueno, eso
- 5 no es ningún problema. Todos comemos.
- 6 —No sí, pero es que yo como mucho... mucho.

Ismail: Maybe we should play [the beginning of] the recording. ok?

Move 3:

Ismail: OK. I start at the beginning... ok *[taps mike repeatedly]*

- 1 —Doctor, mire, tengo un problema muy grande.
- 2 —Bueno a ver, dígame qué le pasa.
- 3 —Pues mire usted, que es que yo como mucho.
- 4 —Pero bueno, eso
- 5 no es ningún problema. Todos comemos.
- 6 —No sí, pero es que yo como mucho... mucho.
- 7 —Pero... bueno, mujer, tampoco es para preocuparse.
- 8 —No es que estoy muy gorda.

Ismail: Can you hear me? *[taps mike again]*

[... recording continues...]

61 Es una técnica revolucionaria traída del Japón.

Ismail: You're hearing from as well?

Helleni: Yeah.

Ismail: OK. The thing is like She's a doctor, she goes to the doctor, she's got a headache. Am I right? Em.. "muchos muchos" headache. *[laughs]* I'm done. Something with someone...

Helleni: And then, something [...] breakfast... "tostada"... breakfast, "desayuno".

Ismail: Breakfast.

[Teacher asks them to put headsets back on, some more arguing on technical procedure]

Move 4:

[62 ... / ...end]

Ismail: OK. Well I remember, but... just the words, not exact... opinions. I don't know, we seem to remember more about that part I think, the beginning part. Er... so. It's all I can remember.

Helleni: And then?

Ismail: Sorry?

Helleni: Did you understand the ending? The end of the dialog?

Ismail: No, I couldn't get it, no. Did you get it... the end? No?

Helleni: No.

Ismail: OK. Er... I'm gonna ask her if we can play it once more from the beginning.

[silence while they wait for teacher with raised hand]

Ismail: ... Er can we listen to it again once more?

Teacher: Yes, yes, you do what you want.

Ismail: OK.

Run II

Move 5:

Ismail: OK. Let's listen from the beginning,

[1 ... / ... end].

Helleni: OK.

Ismail: Much better this time, isn't it? You go first.

Helleni: No!

Ismail: OK. Apart from the previous parts: "esayuno" breakfast, and other things...

Helleni: Doctor recommended don't... do... "atación"

Ismail: "Natación"

Helleni: "Natación", swimming.

Ismail: Uh uh, uh uh. *[agrees]*

Helleni: And... er... One week... alone, with... Understand?

Ismail: Yeah. And also to the end, as far as I understand, he's asking for some money to her. Am I right? For the visit, visit of the doctor and bla bla. How much was that? Did you get the money?

Helleni: No.

Ismail: I couldn't get the money as well, something in pesetas.

Helleni: Many pesetas.

Ismail: Eh?

Helleni: Much pesetas.

Ismail: Yeah. Some pesetas, and must be quite expensive because she sort of gives a reaction: "Hum, hum!"

Helleni: OK.

Ismail: That's all I think. That's all I can remember, really. "El desayuno", er... "muchos muchos" *[both laugh]* ... er... "verano"? Er... what else? Er... "pesetas"...

Helleni: "Pelo".

Ismail: "Pelo"?

Helleni: "Pelo".

Ismail: What's "pelo"?

Helleni: Er... hair, but ...

Ismail: Can't, couldn't get "pelo". "Natación", er...

Helleni: "Comer".

Ismail: "Comer", yeah. I got "comer" as well, yeah. And also about ache she's got.

Helleni: "Puelo"...

Ismail: No no no.

Helleni: Er... "puede".

Ismail: It could be "puede", but I didn't get it. Er... that's it. Shall we just...

Helleni: Frío.

Ismail: Maybe, maybe. Shall we just fill the paper? OK. We're done.

END

Protocol no. 15: Mary & Kelly (B1)

Run I

Move 1:

[1 ... / ... end]

Mary: Right.

Kelly: What did you get?

Mary: She started off at the beginning talking about this big problem... about some problem and the fact that he was... did she say he was too fat? because she said "gordo".

Kelly: Yeah. He was a doctor, wasn't he? Wasn't he telling her what she had to...

Mary: Yeah yeah...

Kelly: she was too fat.

Mary: And then he was talking about dinner, and breakfast.

Kelly: Not eating between meals.

Mary: Yeah.

Kelly: ...and she said she couldn't do that. And he said to do exercise as well, and she said she couldn't do that. either But she didn't... she didn't mind swimming, but she didn't like running. Did you get that bit?

Mary: Yeah. And she was saying, when she talked about breakfast she was saying what she...

Kelly: What she ate too. [together:] Toast and eggs

Kelly: ...and something else, I didn't know what it was

Mary: And then she was talking about drinking fresh coffee?

Kelly: Oh, was she? Oh I didn't get that bit.

Mary: And... er...

Kelly: And something about a private clinic, at the end.

Mary: I didn't hear that.

Kelly: He said something about going into a private clininc and it was 50 000 pesetas.

Mary: Oh yeah yeah and that was extorsion, she didn't like that at all.

Kelly: Yeah, yeah. ... Wow!

Mary: She said at the very beginning... that... she was saying that she was really really big, and she basically didn't... I think she was... kept... disagreeing with what he was saying. Er... oh, what was it? Er...

Kelly: But right what sports?

Mary: So there was swimming.

Kelly: Swimming.

Mary: She liked swimming.

Kelly: She liked swimming, but she didn't like running, I think it was. It was "corrier" or something like that, which I presume is running. And he said that he can loose 10 kilos in a week...

Mary: And they were takling about calories weren't they?

Kelly: Yeah. So many calories and what she ate. Was that the breakfast bit?

Mary: Yeah.

Kelly: Shall we listen to it again and see?

Mary: Yeah. Shall we listen in sections, and then we can...?

Kelly: Yeah.

Mary: It's not actually that difficult.

Kelly: Not as bad as the other one, is it?

Run II

Move 2:

- 1 —Doctor, mire, tengo un problema muy grande.
- 2 —Bueno a ver, dígame qué le pasa.
- 3 —Pues mire usted, que es que yo como mucho.
- 4 —Pero bueno, eso
- 5 no es ningún problema. Todos comemos.
- 6 —No sí, pero es que yo como mucho... mucho.
- 7 —Pero... bueno, mujer, tampoco es para preocuparse.
- 8 —No es que estoy muy gorda.
- 9 —Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o
- 10 no comer entre comidas?
- 11 —¿No comer? No comer no, no no no no.
- 12 No comer no puedo.

Kelly: Big problem.

Eating too much.

[laugh]

[laugh]

[laugh]

[13 ... / ... 31]

Kelly: "Magdalenas", what's that?

Mary: "Magdalenas".... er... I don't know, but he was just saying about not eating between meals wasn't he? Cos' he said "comer con..."

Kelly: Yeah. And he said there's two things she can do: not eating between meals and taking exercise. And she was horrified at not eating between meals. And then she said that she couldn't do exercise either, and he sort of said "got to not eat between meals". And then they started to talk about breakfast didn't they.

Mary: Yeah.

Kelly: He said "what will you what will you eat tomorrow?"

Mary: Yeah, "mañana".

Kelly: And she said "what, breakfast?" . That will be...

Mary: So what was that word? "Mans..."

Kelly: "Magdalenas"

Mary: "Magdarenas"...

Kelly: I don't know what that is. I don't know whether we're allowed to...

Mary: Shall we just take it back a bit and just get that?

Move 3:

- 20 —Bueno. Normalmente ¿qué,
- 21 qué suele hacer por la mañana?
- 22 —¿Por la mañana?
- 23 ¡Desayunar!
- 24 —Bueno, pero..
- 25 ¿Qué desayuna?
- 26 —Pues desayuno,
- 27 pues tostadas,
- 28 magdalenas,
- 29 huevos,
- 30 salchichas...
- 31 —Bueno, bueno bueno...
- 32 pero ¿no se da cuenta que todo eso
- 33 tiene muchas calorías
- 33 y engorda muchísimo?

Kelly: Was that... *[interrupts herself]*

Kelly: Many calories.

- 34 —Sí, bueno, pero...
- 35 pero me han dicho que si hago ejercicio puedo comer.
- 36 ¿Usted qué ejercicio me recomienda?
- 37 —Bueno, pues lo que tendría que hacer
- 38 es hacer mucha natación.
- 39 —Ah, eso me gusta.
- 40 Me gusta mucho la natación.
- 41 —Y de vez en cuando, ir a correr.
- 42 Por lo menos una vez a la semana.
- 43 —Mire, correr no me gusta.
- 44 Porque correr hace sudar, hace sudar.
- 45 A mí me gusta nadar,
- 46 pero el problema es que hace mucho frío en invierno.
- 47 —Bueno, pero también hay piscinas que están cubiertas.
- 48 —Sí, sí eso sí, pero salgo con el pelo mojado.
- 49 —Bueno, pero lo puede secar antes de salir.
- 50 Además el sudar siempre viene bien.

Kelly: She likes swimming.

Don't like running.

[whispers:] ... "sudar"...

Mary: Is that about swimming?

Kelly: It's very cold.

He said...

Mary: But get out the house.

[51 ... / ... end]

Mary: Is that what she's saying?

Kelly: That... if she was saying that... if she wants to lose weight and she wasn't gonna do... not eat between meals and do exercise, er... she would have to go to the clinic.

Mary: Go to the clinic, yeah.

Kelly: And she'd lose so many calories.

Mary: Ten, was it ten kilos in a week?

Kelly: Oh yeah, kilos was it?

Mary: Yeah yeah.

Kelly: I didn't hear exactly what it was. And... what was that final line?

Mary: Dunno. [Shall we] listen to that last bit.

Move 4:

66 —Bueno y, y ¿cuánto cuesta el
tratamiento?

|| Treatment. How much it costs.

[67 ... / ... end]

Kelly: That's it.

Mary: Right shall we just put it on again?

Kelly: Yeah. Just once more from the beginning.

Run III (incomplete)

Move 5:

[1 ... / ...10]

11 —¿No comer? No comer no, no no no
no.

|| [laughs]

[... recording continues ...]

48 —Sí, sí eso sí, pero salgo con el pelo
mojado.

49 —Bueno, pero lo puede secar antes
de salir.

|| She says something about hair there.

50 Además el sudar siempre viene bien.

|| "el pelo"... something.

[51 ... / ...62]

Tape stops after segment 62 - Time out?

END

Protocol no. 16: Chris (B1)

Run I

Move 1:

[First few segments not on tape]

- 12 No comer no puedo.
 13 —Pero tiene que hacer un esfuerzo, tiene que intentarlo,
 14 tiene que programarse
 15 y decir "No voy a comer entre comidas".
 16 —Sí... bueno, yo procuro no comer,
 17 no comer entre comidas,
 18 pero es que el ejercicio no puedo.
 19 No puedo hacer ejercicio.
 20 —Bueno. Normalmente ¿qué,
 21 qué suele hacer por la mañana?
 22 —¿Por la mañana?
 23 ¡Desayunar!
 24 —Bueno, pero..
 25 ¿Qué desayuna?
 26 —Pues desayuno,
 27 pues tostadas,
 28 magdalenas,
 29 huevos,
 30 salchichas...
 31 —Bueno, bueno bueno...
 32 pero ¿no se da cuenta que todo eso tiene muchas calorías
 33 y engorda muchísimo?
 34 —Sí, bueno, pero...
 35 pero me han dicho que si hago ejercicio puedo comer.
 36 ¿Usted qué ejercicio me recomienda?
 37 —Bueno, pues lo que tendría que hacer

Chris: She can't eat.

She shouldn't eat in between meals.

She can't do exercise.

What do you normally do in the morning?

Breakfast.

What do you have for breakfast?

toast

"magdalenas"

eggs

sausages [laughs]

Ah, cos' you're eating fatty foods it makes you...

I was told... if I eat I can...

...I've got to do exercise

38 es hacer mucha natación.
 39 —Ah, eso me gusta.
 40 Me gusta mucho la natación.
 41 —Y de vez en cuando, ir a correr.
 42 Por lo menos una vez a la semana.
 43 —Mire, correr no me gusta.
 44 Porque correr hace sudar, hace sudar.
 45 A mí me gusta nadar,
 46 pero el problema es que hace mucho frío en invierno.
 47 —Bueno, pero también hay piscinas que están cubiertas.
 48 —Sí, sí eso sí, pero salgo con el pelo mojado.
 49 —Bueno, pero lo puede secar antes de salir.
 50 Además el sudar siempre viene bien.
 51 —Entonces...
 52 ¿usted cree...? ¡No no, sudar,
 53 sudar no quiero! Sudar... la piscina sí, pero sudar no quiero.
 54 —Bueno, lo que tendría que hacer es venir a mi clínica privada.
 55 Entonces ya le daríamos unas tablas,
 56 y por un módico precio
 57 podría adelgazar diez kilos
 58 en una semana.
 59 —¡Diez kilos en una semana!
 60 —Sí.
 61 Es una técnica revolucionaria traída del Japón.
 62 Y nadie lo tiene más que nuestra clínica privada.
 63 —¿Y usted me garantiza que yo en una semana (pierdo treinta kilos)?
 64 —Por supuesto señorita, por supuesto,
 65 no lo dude..
 66 —Bueno y, y ¿cuánto cuesta el tratamiento?
 67 —Bueno.
 68 Eso habría que hablarlo. pero

Go swimming.

Yes, I like swimming.

Go running as well,
that's good for you.

Ah! Running makes me sweat
but I like swimming
but it's a bit cold in the Winter.

There's er... enclosed swimming pools.
but with wet hair.

You can dry your hair
before you leave.

[swimming, swimming]

For a moderate price
then you could loose
ten kilos in a week.

It's a revolutionary technique... a private clinic.

Of course, of course.

And how much does this...
...miracle cost?

- 69 en principio el tratamiento de una semana
- 70 podría salirle
- 71 por unas cincuenta mil pesetas.
- 72 —¡Cincuenta mil pesetas!
- 73 —Pero merece la pena,
- 74 yo se lo garantizo.
- 75 —Bueno, lo pensaré.
- 76 Muchas gracias.
- 77 —Bueno. Hasta otra.

"Cincuenta mil pesetas".

Boy! [laughs]

Thank you.

See you again.

Chris: Shall I rewind it and listen to...

Teacher: Whatever you do, yeah.

Chris: I'm just rewinding now, and I'm going to [put bookmarks] at the bits I don't understand.

Teacher: So which point are you rewinding to?

Chris: I'm rewinding right back to the beginning, and then there's a little bit at the beginning I didn't quite understand. But I find that you can get the gist of the conversation by listening to the entire thing, than rewinding little bits at the beginning.

Run II

Move 2:

- 1 —Doctor, mire, tengo un problema muy grande.
- 2 —Bueno a ver, dígame qué le pasa.
- 3 —Pues mire usted, que es que yo como mucho.
- 4 —Pero bueno, eso
- 5 no es ningún problema. Todos comemos.
- 6 —No sí, pero es que yo como mucho... mucho.
- 7 —Pero... bueno, mujer, tampoco es para preocuparse.
- 8 —No es que estoy muy gorda.
- 9 —Bueno, ¿y ha, y ha probado en hacer algún tipo de ejercicio o
- 10 no comer entre comidas?

The problem's that she eats a lot.

It's no problem.

We all eat.

[is that] as long as you exercise?

yeah, understand.

- 11 —¿No comer? No comer no, no no no no.
 12 No comer no puedo.
 13 —Pero tiene que hacer un esfuerzo, tiene que intentarlo,
 14 tiene que programarse
 15 y decir "No voy a comer entre comidas".
 16 —Sí... bueno, yo procuro no comer,
 17 no comer entre comidas,
 18 pero es que el ejercicio no puedo.
 19 No puedo hacer ejercicio.

You have to set up a programme
 with timetable...
 ... in between meals.
 I just want to...
 rewind a bit.

Move 3:

- 16 —Sí... bueno, yo procuro no comer,
 17 no comer entre comidas,
 18 pero es que el ejercicio no puedo.
 19 No puedo hacer ejercicio.
 20 —Bueno. Normalmente ¿qué,
 21 qué suele hacer por la mañana?
 22 —¿Por la mañana?
 23 ¡Desayunar!
 24 —Bueno, pero..
 25 ¿Qué desayuna?
 26 —Pues desayuno,
 27 pues tostadas,
 28 magdalenas,
 29 huevos,
 30 salchichas...
 31 —Bueno, bueno bueno...
 32 pero ¿no se da cuenta que todo eso tiene muchas calorías
 33 y engorda muchísimo?
 34 —Sí, bueno, pero...
 35 pero me han dicho que si hago ejercicio puedo comer.
 36 ¿Usted qué ejercicio me recomienda?

I don't eat in between meals.
 but exercise I can't do exercises.

Normally what do you do in the morning?
 In the morning?
 Breakfast.

But what do you have for breakfast?
 Well, for breakfast...
 toast,
 "magdalenas" [sic]
 "huevos"
 sausages

But that's just fatty food and it makes you very fat.

But...

I thought if I did exercise I could eat.

What exercise do you recommend?

- 37 —Bueno, pues lo que tendría que hacer
38 es hacer mucha natación.
39 —Ah, eso me gusta.
40 Me gusta mucho la natación.
41 —Y de vez en cuando, ir a correr.
42 Por lo menos una vez a la semana.
43 —Mire, correr no me gusta.

Do a lot of swimming.
I recommend you do a lot of swimming.
Yes, I like swimming.
Go running.
["¿cuanto vece?"]

Move 4:

- 35 pero me han dicho que si hago ejercicio puedo comer.
36 ¿Usted qué ejercicio me recomienda?
37 —Bueno, pues lo que tendría que hacer
38 es hacer mucha natación.
39 —Ah, eso me gusta.
40 Me gusta mucho la natación.
41 —Y de vez en cuando, ir a correr.
42 Por lo menos una vez a la semana.
43 —Mire, correr no me gusta.
44 Porque correr hace sudar, hace sudar.
45 A mí me gusta nadar,
46 pero el problema es que hace mucho frío en invierno.
47 —Bueno, pero también hay piscinas que están cubiertas.
48 —Sí, sí eso sí, pero salgo con el pelo mojado.
49 —Bueno, pero lo puede secar antes de salir.
50 Además el sudar siempre viene bien.
51 —Entonces...
52 ¿usted cree...? ¡No no, sudar,
53 sudar no quiero! Sudar... la piscina sí, pero sudar no quiero.
54 —Bueno, lo que tendría que hacer es venir a mi clínica privada.
55 Entonces ya le daríamos unas tablas,
56 y por un módico precio

"que tendría", you should have to...

Once a week at the minimum

Makes you sweat.

I like swimming.

But it's very cold in the Winter.

Covered swimming pools.

[I get wet]

I don't want to sweat.

"las tablas" [...]

57	podría adelgazar diez kilos	
58	en una semana.	
59	—¡Diez kilos en una semana!	"Diez kilos en una semana".
60	—Sí.	
61	Es una técnica revolucionaria traída del Japón.	[laughs as he speaks] técnica revolucionaria
62	Y nadie lo tiene más que nuestra clínica privada.	
63	—¿Y usted me garantiza que yo en una semana (pierdo treinta kilos)?	"garantiza" is guarantee
64	—Por supuesto señorita, por supuesto,	of course, of course...
65	no lo dude..	Just gonna wind up.

Move 5:

55	Entonces ya le daríamos unas tablas,	tablets
56	y por un módico precio	
57	podría adelgazar diez kilos	
58	en una semana.	ten kilos in a week
59	—¡Diez kilos en una semana!	
60	—Sí.	
61	Es una técnica revolucionaria traída del Japón.	Ah! It's a a [new technique] from Japan.
62	Y nadie lo tiene más que nuestra clínica privada.	
63	—¿Y usted me garantiza que yo en una semana (pierdo treinta kilos)?	
64	—Por supuesto señorita, por supuesto,	
65	no lo dude..	
66	—Bueno y, ¿cuánto cuesta el tratamiento?	
67	—Bueno.	
68	Eso habría que hablarlo. pero	
69	en principio el tratamiento de una semana	
70	podría salirle	
71	por unas cincuenta mil pesetas.	"Cincuenta mil".
72	—¡Cincuenta mil pesetas!	
73	—Pero merece la pena,	Fifty thousand.
74	yo se lo garantizo.	

- 75 —Bueno, lo pensaré.
- 76 Muchas gracias.
- 77 —Bueno. Hasta otra.

Many thanks.
See you another time.

Ha terminao.

END

Protocol no. 17: David & Hugo (F)

Run I

Move 1:

[1 ... / ... end]

Hugo: Shit! When is it taking place? did you get that?

David: No. "At the beginning of the recording a figure is given. What's the figure? And what is it?". A price? Is it some pesetas?

Yeah.

Run II

Move 2:

1 Las tres de la tarde

2 y seis minutos

3 con diez segundos.

4 Ochenta mil. pesetas, señores,

5 ochenta mil pesetas

David: "Mil".

Hugo: "Mil". So "mil" 's a thousand.

David: Yeah but he says something else "ochenta"

Hugo: All right. A thousand [incomprehensible]

Move 3:

[1 ... / ... 9]

Hugo: Do you reckon that's eight thousand? "Ochenta mil pesetas"?

David: Eighty thousand?

Hugo: That's quick!

Move 4:

[4 ... / ... 5]

Hugo: "Ocho"...

Move 5:

- 1 Las tres de la tarde
- 2 y seis minutos
- 3 con diez segundos.

David: Eight thousand.

[4 ... / ... end]

Hugo: Spectacular mood. Just when is it taking place? I heard "noches" at one point.

David: Yes. So did I, yeah. One evening or something.

Hugo: Could be a day tomorrow evening.

David: Yeah. Or the week end, week end: "fin de semana".

Hugo: Uh uh.

Run III**Move 6:**

[1 ... / ... 20]

No comments made in this move.

Move 7:

[20 ... / ... 21]

David: "Al ma noche"?

Move 8:

[19 ... / ... 29]

Hugo: Tomorrow evening.

David: Tomorrow evening.

Hugo: That's the only thing I could think of.

David: Yeah. I don't know. Tomorrow is "pasada" or "próxima".

Hugo: Is it?

David: "Próxima"... Oh no, it's not. That's "semana próxima" [*incomprehensible*].

Hugo: Yeah.

David: Tomorrow *[writes down?]*. There we are.

Hugo: We've finished then.

David: Is that is then?

Hugo: Uh uh. I think. I think we've finished.

David: Good.

Hugo: Twenty five marks for that if we get it at an exam. That's not too bad is it? It's easy to get it who were playing. That was quite an easy one as well , these were a bit hard, that wasn't bad... Yeah but it's an evening match and it's sunny! *[laughs]*

David: Yeah. You're right *[laughs]*

Hugo: [...] what it'd be like sky football commentators on these things. You see Andy Gray...

David: He sounds like a commentator like Kevin Keegan or someone.

Hugo: Yeah. There's football on tonight I think.

[music intro starts playing]
[Both carry on talking about tonight's Newcastle match until tape stops]

END

Protocol no. 18: Neil & Mark (F)

Run I

Move 1:

[1 ... / ... end]

Neil: He said something about "el sol" and he said "frío". That's "cold" innit?

Mark: Yeah.

Neil: It's very cold and sunny. Let's have another little shot at that.

Mark: Yeah.

Run II

Move 2:

[music intro starts playing]

Mark: How can you get it spot on every time you rewind it?

Neil: I put a bookmark on it.

[1 ... / ... end]

Neil: Is that the price to get in then?

Mark: Yeah I think so. [silence - writing down?]

Neil: Was it... it was like cold last night?

Mark: Yeah... something like that.

Run III

Move 3:

- | | |
|---|---------------------------------|
| 1 | Las tres de la tarde |
| 2 | y seis minutos |
| 3 | con diez segundos. |
| 4 | Ochenta mil. pesetas, señores, |
| 5 | ochenta mil pesetas |
| 6 | se han pagado esta mañana |
| 7 | por una entrada de tribuna |
| 8 | para ver el partido Real Madrid |

Neil: Is it "ochenta"...?

9 Fútbol Club Barcelona.

10 Todo desbordado,

Neil: He says "ochenta mil pesetas" doesn't he?

Mark: "Ochenta mil"? How does it translate?

Neil: "Ochenta"... isn't that eighty? But I can't see why...

Mark: Oh yeah it's eighty. Eighty thousand pesetas.

Neil: "Ochenta mil", yeah.

Mark: Yeah.

Neil: Shit! That looks quite expensive!

Move 4:

[1 ... / ... 10]

12 en su momento cumbre,
13 y eso que faltan todavía
14 muchísimos puntos en juego
15 para el final de la liga.
16 De momento también el sol
17 adorna y acompaña a Madrid,
18 lo cual nos puede indicar
19 -ojalá se cumpla esta previsión-
20 que mañana a las nueve de la noche

Neil: Oh right.

I think he says at the moment it's sunny
but it might be cold for the match or
something like that.

Mark: Yeah.

Neil: Shall we rewind that little bit again there?

Move 5:

[15 ... / ... end]

Mark: Yeah. It's gonna be cold for the match.

Neil: Yeah, something at the moment. Right. You haven't heard any days or dates like?

Run IV

Move 6:

[1 ... / ... end]

Neil: He says something like "passion has gripped the city" or something.

Mark: Yeah. I think it was like the city is looking forward to a great spectacular or something.

Neil: Yeah. Let's hear it again.

Run V

Move 7:

[1 ... / ... end]

Neil: Er... I reckon he might say the day or the date whenever it's taking place at the start like.

Mark: Yeah. It must be. Or else there's this morning.

Neil: Yes, when he says the morning bit. There's something I can't hear there. What does "todas los de... depo... deportades" . Or something he says, I can't remember.

Mark: All [...] . "Todas" is "all".

Neil: Yeah. All...

Mark: I heard like "muchísimos puntos". I presume it's not lots of punters...

Neil: *[laughs]*. Er... right. I'll put... I reckon it means "fever has gripped the city" or something.

Mark: Yeah.

Neil: Rather than "passion". *[silence & humming - writing down?]* Er.. we shall need the date again then, really.

Run VI

Move 8:

[Only segment 1]

No comments made in this move.

Move 9:

[1 ... / ... 4]

Neil: Something in the afternoon. "La tarde".

Move 10:

[1 - 2]

No comments made in this move.

Move 11:

[1 ... / ... 5]

Mark: This afternoon?

Neil: Yeah, yeah, yeah, could be.

Mark: Shall we [hear it] once more then?

Neil: He says "a tras de la tarde"... "tras de la tarde".

Move 12:

[1 ... / ... 3]

Neil: "Las tre de la tarde" or something.

Mark: "Detrás de la tarde"? No it doesn't mean...

Neil: Shall we hear it again?

Move 13:

[Only segment 1]

No comments made in this move.

Move 14:

[1 ... / ... 17]

No comments made in this move.

Move 15:

[15 ... / ... end]

Neil: It's got to be er... Tomorrow morning or tomorrow night or...

Move 16:

[15 ... / ... 24]

Mark: "Mañana", tomorrow night. "Mañana" is tomorrow.

Move 17:

[14 ... / ... 25]

- 14 muchísimos puntos en juego
- 15 para el final de la liga.
- 16 De momento también el sol
- 17 adorna y acompaña a Madrid,
- 18 lo cual nos puede indicar
- 19 -ojalá se cumpla esta previsión-
- 20 que mañana a las nueve de la noche
- 21 podemos tener buen tiempo,
- 22 algo frío,
- 23 pero casi ideal
- 24 para disfrutar
- 25 de un gran espectáculo.

[both speak at the same time]

Mark: Yeah. **Neil:** Tomorrow.

Neil: Right. That will do then.

Mark: Sorted.

END

Protocol no. 19: Will & Oscar (F)

The two students' voices were very similar to each other. Therefore the speaker's names are not specified on the transcript below.

Run I

Move 1:

[1 ... / ... 9]

8 para ver el partido Real Madrid

9 Fútbol Club Barcelona.

10 Todo desbordado,

— Real Madrid there.

[11 ... / ... 21]

22 algo frío,

23 pero casi ideal

— Cold.

[24 ... / ... end]

— I think Barcelona and Real Madrid. [silence - writing down?]

Run II

Move 2:

[1 ... / ... 3]

4 Ochenta mil. pesetas, señores,

5 ochenta mil pesetas

6 se han pagado esta mañana

— Eight thousand pesetas

[... recoding continues ...]

16 De momento también el sol

17 adorna y acompaña a Madrid,

18 lo cual nos puede indicar

19 -ojalá se cumpla esta previsión-

— Is that sun?.

[20 ... / end]

- Hmm!
- I didn't get that.
- He says something about "in a moment".
- Yeah. On again.

Run III**Move 3:**

[1 ... / ... end]

- It takes place at night.
- At night? He said something about tomorrow.
- Tomorrow night. Er... is it eighty for "ochenta mil pesetas".
- "Ocho mil", is that for a ticket?
- I don't know, he says it... could well be. Er...
- And he said er... it's like looking forward to a spectacular match. Is that right?
- A spectacle yeah.

Run IV**Move 4:**

[1 ... / ... 3]

- 4 Ochenta mil. pesetas, señores,
- 5 ochenta mil pesetas
- 6 se han pagado esta mañana
- 7 por una entrada de tribuna
- 8 para ver el partido Real Madrid

- It's eighty thousand.
- Yeah, eighty thousand.

[...recording continues ...]

- 20 que mañana a las nueve de la noche
- 21 podemos tener buen tiempo,

- Nueve.

[22 ... / ... end]

- O.K. That's nine o'clock tomorrow.
- Yeah. I thought it's sunny at the moment, but the weather forecast is cold.

- "Frío" yeah.

Run V

Move 5:

[1 ... / ... end]

- I think you're right. It's definitely eighty thousand pesetas.
- Yeah. "Ochenta".
- For...?
- He said something about "entrada".
- Maybe that could be something about the capacity.
- Oh, that's money isn't it?
- Yeah. He definitely said "pesetas".
- Yeah, sure. He said something about "entrada" for the match. Maybe that's for a ticket.

Run VI

Move 6:

[1 ... / ... 7]

No comments made in this move.

Move 7:

[1 ... / ... 6]

- | | | |
|---|---|---|
| <p>7 por una entrada de tribuna</p> <p>8 para ver el partido Real Madrid</p> <p>9 Fútbol Club Barcelona.</p> <p>10 Todo desbordado,</p> <p>11 la pasión</p> <p>12 en su momento cumbre,</p> <p>13 y eso que faltan todavía</p> | <div style="border-left: 1px solid black; border-right: 1px solid black; height: 100px; margin: 0 auto;"></div> | <p>— "Por una entrada".</p> <p>— Yeah. That's for a ticket.</p>

<p>— For - a - ticket.</p> |
|---|---|---|

[14 ... / ... 20]

- | | |
|---|---|
| <p>21 podemos tener buen tiempo,</p> <p>22 algo frío,</p> | <div style="border-left: 1px solid black; border-right: 1px solid black; height: 100px; margin: 0 auto;"></div> |
|---|---|

- 23 pero casi ideal
 24 para disfrutar
 25 de un gran espectáculo.

Yeah. Did he say "buen tiempo" as well?

[26 ... / ... end]

- [...] expectation. "Buen tiempo".
- He says that at the moment, but he says "que mañana las nueve buen tiempo" and "frío".
- Does it mean cold or...
- Just cold.

Run VII

Move 8:

[1 ... / ... 20]

- 21 podemos tener buen tiempo,
 22 algo frío,
 23 pero casi ideal
 24 para disfrutar
 25 de un gran espectáculo.

— Windy and cold?

[26 ... / ... end]

- O.K. Er... there's definitely something before.
- Yeah.

Run VIII

Move 9:

[1 ... / ... end]

- What was that [...] ?
- I'm sure he says "buen tiempo". But does that mean that it will be a good time because it's cool, or...?
- Oh it could be, yeah.
- It will be a good match because it's cool.

Run IX

Move 10:

[1 ... / ... 20]

21 podemos tener buen tiempo,

22 algo frío,

23 pero casi ideal

24 para disfrutar

25 de un gran espectáculo.

[incomprehensible]

— Good cool conditions.

[26 ... / ... end]

- That's gonna be fine. I think there's got to be [another] weather forecast. It's nothing to do with the weather forecast "buen tiempo".
- Oh, I don't know.
- I think, anyway. [I mean if won't] be given for the players. [laughs]

END

Protocol no. 20: Robert & Sally (F)

Run I

Move 1:

[1 ... / ... 8]

7 por una entrada de tribuna

8 para ver el partido Real Madrid

Robert: [incomprehensible]

[9 ... / ... 20]

21 podemos tener buen tiempo,

22 algo frío,

23 pero casi ideal

24 para disfrutar

25 de un gran espectáculo.

26 Juegan

Robert: We definitely have some weather in there.

[27 ... / ... end]

Sally: Is that it?

Robert: That was it.

Move 2:

[16 -17] - Operating mistake?

Move 3:

28 Real Madrid

29 Barcelona.

Robert: This is really weird! It's going backwards!

Sally: [...] ?

Robert: Well I don't know, because it says "at the beginning of the clip". So do you think that should be there?

Sally: So you've got to answer them from there upwards.

Robert: I don't know. What do you think it starts at number one. But then right at the end it says Real Madrid and Barcelona didn't it? Right at the end of that track.

Sally: Said what and Barcelona?

Robert: Real Madrid. I should think it's the two teams that are playing.

Run II

Move 4:

[1 ... / ... 6]

Sally: "Ochenta mil pesetas".

Robert: Sorry?

Sally: "Ochenta mil pesetas".

Robert: "Ochenta mil pesetas".

Sally: Eight hundred.

Robert: Yeah, right.

Sally: Thousand is it.

Robert: *[reads out question:]* "At the beginning of the clip a figure is given. What is it and what does it refer to?"

Sally: Yeah. Eighty thousand.

Robert: [...] eighty thousand. Yeah, but why?

Move 5:

[2 ... / ... 9]

Robert: All right, so that's it.

Sally: Eighty thousand.

Robert: *[silence - writing down?]* Oops!

Sally: I don't know what it refers to.

Robert: Entry price, I think. What is it? It's about two hundred or something isn't it?
[incomprehensible - exclamative sentence]!

Sally: I suppose, yeah.

Robert: It's definitely "ochenta mil" isn't it?

Sally: Yeah.

Robert: Why don't we listen...?

Move 6:

[6 ... / ... 8]

Robert: "Para entrada tribuna", or something like that.

Sally: Yeah.

Robert: So it's some kind of entry ticket. *[silence - writing down?]* - *[laughs]*. Er...?

Sally: Barcelona.

Robert: Er... When? He says three o'clock at the start doesn't he, but ... [...]

Sally: Rewind again.

Move 7:

2 y seis minutos

3 con diez segundos.

4 Ochenta mil. pesetas, señores,

Robert: We have chopped the...

Move 8:

1 Las tres de la tarde

2 y seis minutos

3 con diez segundos.

4 Ochenta mil. pesetas, señores,

5 ochenta mil pesetas

6 se han pagado esta mañana

7 por una entrada de tribuna

8 para ver el partido Real Madrid

9 Fútbol Club Barcelona.

10 Todo desbordado,

Sally: "Tres de la tarde".

Three in the afternoon.

Robert: Yeah. I didn't know if
that was the time where he was talking
or the time...

[11 ... / ... 15]

Robert: Yeah. O.K. Er... at the end... "when" I suppose that's the date as well.

Move 9:

[1 ... / ... 5]

Sally: "Seis minutos".

Robert: Uh?

Sally: He says "tres de la tarde seis minutos, ochenta..." thingy.

[2 - 3]

Robert: Any opinion, or do we just leave it at that? *[laughs]* It's a bit babbly bit!

Sally: Six minutes... "segundo"...

Robert: Yeah he does say something about "segundo" doesn't he? O.K. Right now: last time.

Move 14:

[1 ... / ... 6]

Robert: I don't think that's the time. We can go on to something else, then.

Sally: All right. What's this [...] the weather?

Robert: The weather forecast.

Move 15:

[7 ... / ... 15]

Robert: I think that was that bit.

Sally: Er...

Robert: We'll come back to that *[laughs]*.

Move 16:

16 De momento también el sol

17 adorna y acompaña a Madrid,

Robert: Oh hang on a second...

There's something about "sol" there.

Move 17:

[14 ... / ... 26]

Sally: Good weather, "algo frío", what's that?

Robert: Some cold. I think.

Move 18:

[20 - 21: probably a mistake]

Move 19:

[16 ... / ... 25]

Robert: He said something [at the end there] didn't he?

Sally: "Bien".

Robert: "Buen tiempo", yeah good temperature or something, but then what was it "frío"?

Sally: "Algo frío".

Move 20:

[19 ... / ... end]

Robert: O.K.

Sally: What's the "casi dial" bit then?

Robert: "Casi" is "every".

Sally: Maybe it's "casi día".

Robert: What was that?

Sally: [laughs] I don't know!

Robert: O.K., We're doing well here. It's impressive.

Move 21:

16 De momento también el sol

17 adorna y acompaña a Madrid,

Robert: What was that bit?

Sally: "Sol".

Robert: Or is that something else?

Move 22:

[15 ... / ... 19]

Robert: It wasn't something about the sun was sleeping or something ws it?

Sally: "También el sol".

Robert: It said. Hang on again.

Move 23:

16 De momento también el sol

17 adorna y acompaña a Madrid,

Sally: "Andorma".

Robert: It sounds like it doesn't it?

Move 24:

5 ochenta mil pesetas

6 se han pagado esta mañana

Robert: I'm getting lost here! *[laughs]* Oh shit!

Sally: Nice one! *[laughs]*

Robert: *[laughing]* Sorry about that, María!

Move 25:

[15 ... / ... 25]

Sally: "Casi dial".

Robert: Yeah, he says something about every day, but I don't... I think it's just good temperature...

Sally: Right.

Robert: ...some...

Sally: Cold.

Robert: ... some cold. *[incomprehensible - laughs]* - *[silence - writing down?]*

Sally: Right. What's the last one? "General mood".

Robert: General mood... Now there's a bit before, but there's a bit at the end as well. So I don't know which it is.

Sally: We'll go right at the beginning.

Move 26:

8 para ver el partido Real Madrid

9 Fútbol Club Barcelona.

10 Todo desbordado,

11 la pasión

12 en su momento cumbre,

13 y eso que faltan todavía

Sally: "Pasión".

[14 ... / ... end]

Robert: He says in that bit that thing is a great... spectacular and all that, but yeah I think that's [speaking] forward.

Sally: It might have just been spectacular weather or something.

Move 27:

19 -ojalá se cumpla esta previsión-

20 que mañana a las nueve de la noche

Sally: The passion of the town or something. Not the town, the...

Move 28:

[15 ... / ... 17]

No comments made in this move.

Move 29:

[9 ... / ... 16]

Robert: *[silence, followed by laughs]* - Er... right, okay. So what do we think? Not a lot.

Sally: No.

Robert: Er...

Move 30:

10 Todo desbordado,

11 la pasión

12 en su momento cumbre,

13 y eso que faltan todavía

14 muchísimos puntos en juego

Sally: "Cumbre", what's that?

Robert: "Muchísimos puntos". I think [we've covered] things on that one. I'm sure it's wandering around in my head somewhere. I don't suppose we're allowed to look in there are we?

Sally: No. "Cumbre".

Robert: Okay. *[about to write down answer?]* Pretty excited.

Sally: Yeah. *[laughs]* He says something about all sports or something like that...

Robert: Yeah.

Sally: ..."todo deporte".

Move 31:

- | | | | |
|----|----------------------------|--|--|
| 13 | y eso que faltan todavía | | |
| 14 | muchísimos puntos en juego | | |
| 15 | para el final de la liga. | | |
| 16 | De momento también el sol | | |

Robert: "Para el final de la liga". Right, so it says like the end of the season [...]

Sally: Yeah. Finals. *[silence - writing down?]* - I think that will do.

Robert: I think it will.

END

Protocol no. 21: Chris & Gabriel (F)

"Task one" (recording E) played through before they begin working on this recording (recording F).

Run I

Move 1:

[1 ... / ... end]

Chris: Well I got the first one! [= recording E] - [laughs]

Gabriel: Well I got... Real Madrid and Barcelona.

Chris: Yeah.

Gabriel: When? I didn't quite get it. In the morning?

Chris: [...] there was something about "ochenta mil".

Gabriel: Yeah. Was it "pesetas" or something?

Chris: I think that was for a ticket.

Gabriel: Right.

Chris: But that's a lot of money! [laughs]

... .. Perhaps we can clear it and reset it right at the beginning of the... 'coz there was a lot of... [intro music begins to play] ... these things isn't it like this!

Run II

Move 2:

[1 ... / ... 9]

Chris: Stop there.

Gabriel: Did you get that? [...] eight?

Chris: "Ochenta mil".

Gabriel: Yeah. "Pesetas".

Chris: Yeah. "Por entrada".

Gabriel: Ticket?

Chris: Yeah.

Gabriel: O.K.

Chris: But he also says three something. Right at the beginning of the clip. If you play it quickly and you stop it.

Gabriel: Right.

Move 3:

[1 - 2]

Chris: Three in the afternoon.

Gabriel: Yeah.

Move 4:

[4 ... / ... 16]

Gabriel: Is that the sun?

Chris: Yeah. Well, shall we fill that in?

Gabriel: O.K. We'll just...

Chris: So, we know Real Madrid and Barcelona don't we.

Gabriel: Yep. *[silence - writing down?]*

Chris: The match is taking place at three in the afternoon.

Gabriel: *[silence - writing down?]* Er... *[probably points at question]* this one [we got] as well.

Chris: Yeah. It is "ochenta mil" isn't it? It isn't "ocho mil". Just rewind it and check it's not "ocho mil".

Move 5:

[1 ... / ... 4]

Chris: Yeah!

Gabriel: *[probably writing]* O.K.

Chris: *[spells out for partner]* P-T-S, just put P-T-S... "pesetas".

Gabriel: E-T-S ?

Chris: P-T-S, just P-T-S.

Gabriel: Oh, P-T-S !

Chris: It's just like... "pound" you know.

Gabriel: Oh right! [...] ... O.K.

Move 6:

[7 ... / ... end]

Gabriel: Is that it? Sunny just now but... cool later or something?

Chris: *[sighs]* I'm not sure if he said that it was cool later or yesterday.

Gabriel: Right.

Chris: Just rewind *[laughs ?]*

Move 7:

[8 ... / ... end]

Gabriel: I didn't get that.

Chris: He said something about...

Gabriel: ... cold.

Chris: ...tomorrow evening.

Gabriel: Yeah but what "mañana... noche"...?

Chris: Yeah.

Gabriel: He says er... do you think it's maybe...

Chris: Yeah perhaps the match is not taking place, that's the time that it is. And the match is taking place tomorrow night, and he *[says]* "the weather forecast for tomorrow night is this".

Gabriel: Yeah. O.K, right.

Chris: Shall we listen through it all again?

Gabriel: Yeah.

Chris: The general mood is they're all quite excited, because I think it's the last match of the... season. *[next move begins]*

Gabriel: Yeah.

Run III

Move 8:

[1 ... / ... end]

Chris: Yeah!

Gabriel: Yeah!

Chris: It's the day before, isn't it?

Gabriel: Yeah, 'coz he says... "here" you know, the ticket "mañana", tomorrow.

Chris: He's saying that it's... it's three in the afternoon and people are paying that much for the tickets, isn't he?... At the moment.

Gabriel: Oh, right! So when is the match, just tomorrow is it?

Chris: Isn't the match tomorrow night?

Gabriel: Yeah...

Chris: When he says the weather's good. Otherwise why would he say the weather's good?

Gabriel: O.K. Yeah... so that's just according to this isn't it? *[pointing at a question on the answer sheet?]*

Chris: Yeah.

Gabriel: ...the money for the tickets.

Chris: I think the weather forecast for the match... The point is, I think what it is is it's a preview before the match and he says you know it's the build-up, and he's saying oh, people are paying up to eighty thousand pesetas to buy a ticket. And the weather forecast for tomorrow night shows it's nice at the moment, tomorrow night it's gonna be quite nice as well, but maybe a little bit chilly.

Gabriel: Right.

Chris: I think he's in Madrid as well when he says... so I think Barcelona are coming to Madrid. 'coz I thought he said he was in Madrid, but I'm not sure.

Gabriel: Right!

Chris: I think that's what it is.

Gabriel: Right. I'll go... I'll just...

Chris: Perhaps you wanna listen to it again.

Gabriel: Yeah.

Chris: He talks very quickly doesn't he? *[laughs]*

Run IV

Move 9:

- 1 Las tres de la tarde
- 2 y seis minutos
- 3 con diez segundos.
- 4 Ochenta mil. pesetas, señores,
- 5 ochenta mil pesetas
- 6 se han pagado esta mañana
- 7 por una entrada de tribuna

Chris: This morning.

[8 ... / ... 19]

- 20 que mañana a las nueve de la noche
- 21 podemos tener buen tiempo,
- 22 algo frío,

Chris: "Nueve".

- 23 pero casi ideal
- 24 para disfrutar
- 25 de un gran espectáculo.
- 26 Juegan

Gabriel: Yeah.

Chris: Tomorrow night.

Gabriel: So that's actually...

Chris: ...tomorrow night I think.

Gabriel: Yeah. *[silence - writing down ?]* - And it's....

Chris: At nine o'clock.

Gabriel: Was it nine?

Chris: Yeah.

Gabriel: Ah. *[silence - writing down?]* - And... what's that? *[points at question?]*

Chris: Er... Cold with... er no, good with cold spells or something, I think he said.

Gabriel: Right.

Chris: Have we got time to listen to it again?

Gabriel: Yeah why not?

Chris: Just fill in the last bit.

Gabriel: Yeah, just all... excited.

Chris: They're very excited 'coz it's the... "cumbre" is the summit.

Gabriel: Oh right, yeah... yeah he said that it was the final of the league or something.

Chris: Yeah. It's the end of the league. *[silence - writing down ?]* Shall we just listen to it again, just to get that? Rewind the lot and just get it all.

Gabriel: O.K.

Chris: ...and then just double-check as you listen to it.

Gabriel: Yeah.

Move 10:

[1 ... / ... 25]

- 26 Juegan
- 27 los grandes:
- 28 Real Madrid

Chris: Yeah.

29 Barcelona.

||

Gabriel: Fine, but cold.

Chris: "Buen tempo, con algo frío" or something.

Gabriel: Yeah. As long as it [...]

Chris: *[both laugh]* Good weather with cold spells. *[laugh again]*

Gabriel: *[probably writing down]* ...cold.

END

Protocol no. 22: George (F)

Run I

Move 1:

[1 ... / ... 9]

María: So what made you stop there?

George: Trying to work out what's going on.

María: So what have you got?

George: Er, Real Madrid... er, Barcelona.

María: O.K. so... just carry on working.

George: Actually I listened to that and got a few words but [then I have] to string it all together. So I'll have to listen to it again.

María: O.K.

George: So I can rewind?

María: Do whatever ... I'm not gonna give you much feedback because...

Move 2:

[1 ... / ... end]

George: *[laughs]* He says it quite quick, doesn't he.

María: Yeah.

George: Er... right well going through the questions... I think that... there's a mention of a price at the beginning... or something like that.

María: O.K.

George: There was a very large number mentioned so it was either a price in pesetas or ... possibly the amount of people that are turning up for the match, I'm not sure. Er... *[silence]*... Dunno... er... play it again.

Run II

Move 3:

[1 ... / ... 4]

George: Now, it sounds like eight thousand pesetas to me.

María: So you're writing down now...

George: Uh uh, writing it down.

Move 4:

[segment 6 only]

No comments made on this move - operating error?

Move 5:

[1 ... / ... 9]

George: I think the price referred to the... the entry price to... the club.

Move 6:

[6 ... / ... 8]

George: Entry for the Real Madrid Football Club.

Move 7:

[10 ... / ... end]

George: Now. Real Madrid... versus Barcelona. The football teams playing, er... I think I heard something about "sun" for the weather forecast. I won't write that down yet. I'll go back and try and confirm before.

María: Do you not write things down until you're pretty sure then, normally?

George: What I tend to do is I pick up, well I listen to it all the way through, and I pick up on a few words here and there (or as much as I can, obviously)...

María: Yeah.

George: ...and then I go back and I listen to the individual points er... with respect to the questions. Obviously there's information in there that I didn't actually need.

María: Yeah.

George: And in some way I have to filter out what I don't need. And then, obviously I pick up on a word, realise that it's to do with the question, and then try and pad out around that word, to see what... you know the other words he uses. So I can I can actually make sense of it.

María: Right. So you work by questions, basically.

George: Uh uh. Most of the time. It's very difficult to try and be able to try and play it at speed, the whole sentence.

María: Uh uh.

George: So it's a lot easier if you go back, and each time you rewind it and play it again, you know you build up the sentence by a couple more words. You know as much as you can, obviously.

María: So you are trying to actually build up sentences as you listen again and again?

George: Uh uh. I mean it's all very well picking up words, but often the explanation can be something completely different even though you have the same words, so you really need to know the context of the [...]. So I'll listen to it again now, now that I've got a couple of points...

María: Yeah.

George: ...er... and see if I can pick up any more words that I can put into the questions.

Run III

Move 8:

[1 ... / ... 16]

George: Ah, well he just said that the sun is shining at the moment but er... obviously I don't know if that's gonna change for the match, because I had said that it was sunny, he had said that it was sunny. But obviously, he meant at the time, not for the match.

María: Right, so...

Move 9:

[18 ... / ... end]

George: Uh! I didn't get too much about the weather there. Er... I think the match is taking place the next day, you know tomorrow, "mañana" he's been saying...

María: O.K. Just....

Run IV

Move 10:

[1 ... / ... end]

George: Right. Well the match is taking place on the next day. Er... but "mañana" meaning tomorrow or the morning. I don't think the proper match is actually happening in the morning, so I'm using er... intuition, saying it's just happening tomorrow [at sort of] general [time]. Er... what was there? Weather forecast... It said it's sunny. I think he might have said something about it getting colder, I'm not too sure about that. And the general mood in the host city... he's been saying er... it can be a great spectacle and it implies there's a lot of interest and support for the match. I'll have to say that there's a very high mood, general mood... and a lot of excitement in the air about the match because it's the end of the league.

He said something about it being... you know the... maybe it's the final, I'm not sure...

María: Don't ask me! *[laughs]*

George: Well I, I... I'm just trying the question...

María: Yeah that's why. I'm finding it extremely difficult not to...

George: ...to answer!

María: Yes.

George: O.K. When I'm doing this, I hear something and then I have to sort of, I have to ask myself some question.

María: Yeah. Uh uh, o.k.

George: That's the way I find...

María: What sort of questions would you... ask yourself then?

George: Well if I was, I mean, this last question here, er... I heard that he was saying that it was a great spectacle and all that sort of stuff and there's... he implied that there's a lot of interest and excitement about the match.

María: Uh uh?

George: So I'd have to ask myself: why?

María: Right.

George: I mean obviously, when anything like that happens, there's always excitement, but why did he particularly mention it in this case?

María: Uh uh.

George: And why is there a question about it? Er so it implies that there's something particularly special about this match and... so you think well, is it the final of the league? You know...

María: Uh uh, right...

George: Is it... the match that will carry the great [...] weight or...

María: Right. If you now... because I think some have finished, imagine that your time is running out, and you've got to this point. What would you do in the next couple of minutes?

George: Well for these two questions here, no. 3 and no. 5, I've only got a few words to go on. I mean I haven't been able to translate enough to actually come up with a solid answer. So I have to use a bit of common sense, and say the weather forecast, well I mean I can't predict what the weather's gonna be like just the same as anyone else, but er... you know make a sensible guess.

María: Uh uh?

George: Er... so I don't put thunder or lightening or anything, that's pretty unlikely; maybe rain or it's getting cooler, or cloudy, you know, just a sensible answer for that.

María: So you've got to write it... like now. I'm standing behind you and saying "give me your copy". What do you do? What do you write?

George: I say er... It's gonna get colder overnight.

María: Right. Okay.

George: And then the general mood in the host city, I would say... my primary answer would be there's a very high spirit you know, there's a lot of excitement and interest in the match, and as a secondary point I would say that it will be - as a guess - the final of the league.

María: Well. I'll give you a chance to check that. And... well I'll see.... I'll get them to carry on. But you can check that and then I'll come.

George: O.K.

Run V

Move 11:

[1 ... / ... 19]

[No comments made after this move - student working on his own.

Silence - writing down?]

Move 12:

[20 ... / ... 29]

[silence - writing down?]

George: I've actually got one minute or two, so I'll listen to it once more and see if I can get the weather forecast for the match.

Run VI

Move 13:

[1 ... / ... end]

No more comments made.

END

